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THE GRAND TOUR;

Or, A JOURNEY through the
*NETHERLANDS, GERMANY,
ITALY, and FRANCE.*

CONTAINING,

- | | |
|--------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| I. A Description of the principal Cities and Towns, their Situation, Origin, and antient Monuments. | III. The Produce of the Countries, the Customs and Manners of the People, the different Coins, their Commerce, Manufactures, Learning, and present Government. |
| II. The public Edifices, the Seats and Palaces of the Princes and Nobility, their Libraries, Cabinets, Paintings, and Statues. | IV. An exact List of the Post-routes, and of the different Carriages by Water and Land, with their settled Prices. |

BY MR. NUGENT.

THE THIRD EDITION,
Corrected, and considerably Improved.

To which is now added,
The EUROPEAN ITINERARY.

VOLUME THE THIRD.

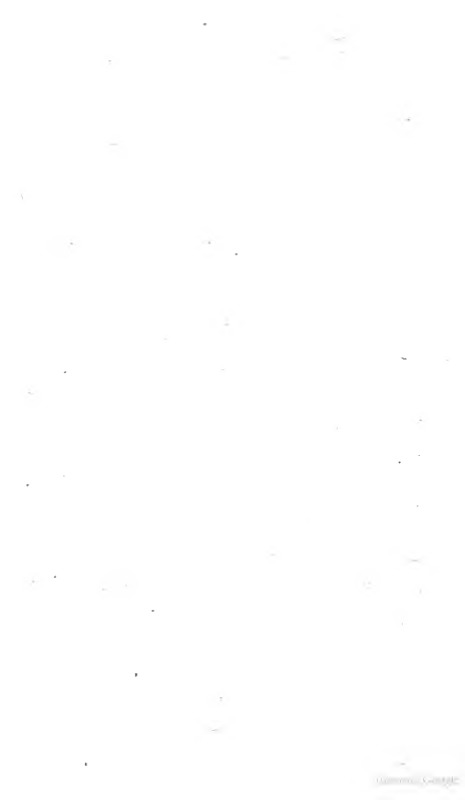
L O N D O N,

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T H E

G R A N D T O U R.

I T A L Y.

C H A P. I.

General Description of Italy.

S E C T. I.

*Of the situation, extent, climate, soils, seas, rivers,
and mountains of Italy.*

ITALY is a country of Europe, which the Situation of Roman empire has rendered more famous Italy. than any other part of the world. Ancient authors are not agreed concerning the derivation of this name. Some there are who derive it from *Ἰταλοί*, which in the old Greek tongue signifies *Oxen*, for plenty of which this country was famous; others think that this name was given it by *Italus* king of the *Arcadians*. The *Greeks* named it likewise *Hesperia*,

Vol. III.

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either

Extent.

either because of the evening-star, which they call *Evening Star*, and the *Latins Vesper*, *Italy* being situated west of *Greece*; or because of *Hesperus* who took shelter here, when he was driven from *Africa* by his brother *Atlas*. It had likewise the denomination of *Saturnia*, from *Saturn*, who reigned in this country; of *Ausonia* from *Auson* son of *Ulysses* and *Calypso*, who peopled some parts of it; and some others taken either from its different princes, or from the people who at different times prevailed over the rest. Its situation is most advantageous in the middle of the temperate zone, between seven and nineteen degrees of east longitude, and between thirty-eight and forty-seven of north latitude. In figure it resembles a Boot, and extends in length from *Aosta* a city of *Savoy* to the promontory of *Hercules*, vulgarly called *Cape Spartivento*, the uttermost verge of *Calabria*, 720 miles. Its breadth is very unequal, but taking it from *Porto Baratto*, in the territory of *Sienna*, to *Pontasella*, a village in upper *Garinthia*, it may be about two hundred and eighty miles; and the whole circumference three thousand three hundred miles. It is bounded by the *Alps*, which separate it from *Germany*, on the north; by the gulf of *Venice*, antiently called *Mare Superum*, as also *Sinus Adriaticus*, on the east; by the sea of *Tuscany*, called formerly *Mare Inferum*, as also *Tuscum* or *Tyrrhenum*, on the south; and by the same sea and the *Alps*, which separate it from *France* and *Savoy*, on the west.

Climate.

The climate of *Italy*, except some places in the ecclesiastical state, is generally esteemed temperate and healthy. Upon the *Apennine* mountains, and in some of the countries under the *Alps*, the air is very cold; on the south side of the *Apennines* the heats are troublesome; and from *June* to *September*,

September, in the country about *Rome*, the air is unhealthful. The north side of the *Apennine* is more healthful and cooler than the provinces on the south; but the country in general being so well surrounded by the sea on three sides, and so narrow in most parts of it, has the constant sea breezes, to cool and alleviate the heats of the summer.

From its fertility this country has obtained ^{Soil.} the name of the garden of *Europe*. The soil is so fruitful in corn, in excellent wine, and delicious fruits, that it seems to be blessed with a perpetual spring. They have a great variety of wines, such as the wine of *Gensano*, *Albano*, and *Castel Gandolfo* about *Rome*; the *Greco* and *Lachryma Christi* of *Naples*; likewise the *Montefiascone* and *Florence* wines, besides some good sorts of wine near *Verona*, and in the republic of *Genoa*. Towards *Parma* and *Piacenza* they have excellent pastures, which enable them to make such good cheese. At *Naples* they have grapes and melons in the winter, as also in some other parts of *Italy*. They have no great plenty of game of hare and partridge, but abound in quails, which come over in flocks from *Africa* in the spring of the year, and are very easily taken, being tired with their long voyage. They have abundance of trees and plants which do not grow in *England* or *France*, except perhaps in the southern parts of the latter. Such are the orange-trees and limon-trees, the pomegranate-trees, the olive-trees, the myrtles, the *Ficus-Indica*, the caper-trees, and many others. They have commonly also the plane-tree, the cork-tree, the scarlet oak, the jubub-tree, the carob-tree; cypress, sene, lentisk, &c. The ways are bordered in several parts with white mulberry-trees, for the nourishment of silk-worms.

The seas, with which *Italy* is surrounded on ^{Seas}

three sides, are the *Adriatic* or gulf of *Venice*, the *Ionian*, and the *Tuscan* or *Tyrrhenian* sea.

Lakes.

It has also a great many fine lakes; the chief of which are the lakes *Major*, *Lugano*, *Como*, *Isco*, and *Garda*, in *Lombardy*; and the lakes of *Trafimene* or *Perugia*, *Bolsena*, and *Cassel Gandolfo* in the Ecclesiastic State.

Chief rivers.

Italy is watered by a great number of rivers, whose course cannot be very long, by reason of the narrowness of the country, but yet are very large, many of them navigable, and affording great plenty and variety of fish. The chief of them are,

I. The *Po*, called antiently *Eridanus*, which rises in the *Alps*, between *Dauphinè* and the marquisate of *Salusses*; then crossing *Piedmont*, the *Montferrat*, the *Milanese*, and the dutchy of *Mantua*, and visiting in its course the cities of *Turin*, *Casal*, *Placentia*, and *Cremona*, enters at length the dutchy of *Ferrara*, and receiving several smaller rivers, empties itself by several mouths into the *Adriatic* sea. These smaller rivers are 1. the *Adda*, which runs through the lake of *Como*, and falls into the *Po* a little above *Cremona*. 2. the *Tesino*, which flows from mount *Adula*, one of the *Alps*, crosses the lake *Maggior*, passes by *Pavia*, and falls into the *Po* a little below that city. 3. the *Oglio*, which rises in the *Alps*, in the county of *Trent*, passes through the lake of *Isco*, and falls into the *Po* near *Mantua*. 4. the *Mincio*, which rises in the lake of *Garda*, runs by *Mantua*, round which it makes a small lake, then discharges itself into the *Po* at *Borgoforte*. 5. the *Tanaro*, which rises in the south of *Piedmont*, and running thro' that Province falls into the *Po* below *Valenza*. 6. the *Taro*, which rises in the mountains on the confines of *Genoa*, and running thro' the dutchy of *Parma*, falls into the *Po* below *Cremona*. 7. the *Reno*, which rises in *Tuscany*,
near

near the town of *Pistoia*, enters the *Bolognese*, where it waters *Bologna*, and empties itself into the *Po* opposite to *Ferrara*. 8. the *Trebia*, which has its rise in the state of *Genoa*, washes *Bobio* in the *Milanese*, and mixes its waters with the *Po* below *Placentia*. This river is famous for the defeat which the *Romans*, commanded by the consul *Sempronius*, received from the *Carthaginians*, under the command of *Hannibal*; the banks of it still retain the name of *Campo Morto*.

II. The *Adige*; which rises in the mountains of *Tyrol*, runs south by the city of *Trent*, then east by *Verona* in the territory of *Venice*, and falls into the *Adriatic* gulph, north of the mouth of the *Po*.

III. The *Arno*, which rises on the eastern confines of *Tuscany*, runs west quite cross that duchy, and having pass'd by *Florence*, the capital city, falls into the *Tuscan* sea below *Pisa*. The valley through which it runs, is exceeding pleasant, abounding in all manner of fruits.

IV. The *Tiber*, whose spring-head is in the *Apennine* mountains; it runs from north to south through the Pope's territories, passing by *Perugia* and *Orvieto*, and having visited *Rome*, falls into the *Tuscan* sea at *Ostia*, fifteen miles below that city.

V. The *Garigliano*, which rises in the *Apennine* hills, and dividing the *Terra di Lavoro* from the *Campania* of *Rome*, empties itself into the sea of *Tuscany*, near the ruins of the antient city of *Minturna*. The *Garigliano* is the *Liris* of the antients.

The principal mountains of *Italy* are the *Alps*, Principal the *Apennine*, and mount *Vesuvius*. The *Alps* are mountains the highest mountains of *Europe*, which separate *Italy* from *France* and *Germany*. There are but few passages through these mountains, and those

those of difficult access, which are the chief security of the king of *Sardinia's Italian* dominions against the inroads of *France*. The *Swiss* are also masters of a great part of these mountains, which secure them against the attacks both of the *French* and *Germans*. The *Apennine* is a chain of hills, which cross all *Italy* lengthways, almost through the middle. They begin at *Savona*, where they join to the maritime *Alps*, and running in a kind of serpentine line from thence to the ecclesiastic state, divide themselves into two branches, one of which extends to the sea of *Sicily*, and the other to the uttermost coasts of the *Adriatic*. *Vesuvius* is about six miles to the eastward of *Naples*, and is famous for its fiery eruptions, of which we shall take particular notice when we come to describe the city of *Naples*. The mountains of *Italy*, but particularly the *Apennine* hills, are well stored with metals, mineral waters, crystal, alabaster, a kind of agate, and several sorts of marble. The white marble of *Carrara* is one of the finest sorts in *Italy*.

S E C T. II.

Antient and modern division of Italy.

Antient division of *Italy*.

ANTIENT *Italy* may be divided into two general parts, *Gallia Cisalpina* to the north, and *Italia Propria*, or primarily so called, to the south.

Gallia Cisalpina.

The north part of antient *Italy* was named *Gallia* from some nations of the old *Gauls*, who crossing the *Alps*, possessed themselves of this tract. To distinguish it from the other *Gaul*, which was called *Transalpina* and *Uterior*, this was

was named *Gallia Itālica*, *Cisalping* and *Citerior*, as lying in *Italy* on the side of the *Alps* next to *Rome*, likewise *Togata*, upon the account of the inhabitants wearing the *Toga* or *Roman* gown, and *Comata*, from their wearing their hair long. As much of it as lay very near the *Alps*, was called *Subalpina*; as much of it as lay north of the river *Padus* or *Po* was stiled *Gallia Transpadana*; as much as lay south of the *Padus*, *Cispadana*; and as much of both these as lay about the *Padus*, *Circumpadana*. The boundaries between *Gallia Cispalina* and *Italia* primarily so called, were at first the two rivers *Arnus* now *Arno*, above-mentioned, and *Æsis*, now *Fiumecino*, a little river which falls into the *Adriatic* between *Ancona* and *Sinigaglia*: but upon the defeat of the *Senones*, the river *Rubicon**, was made the boundary on the east side instead of *Æsis*.

The several people of *Gallia Cispalina* were
 1. the *Ligures*, whose country was called *Liguria*, on the sea-coast between the river *Macra* and *Varus*, in the republic of *Genoa*, part of *Piedmont*, of the *Montferrat* and the *Milanese*.
 2. the *Taurini*, *Segusiani*, *Salassii*; and *Lepontii*, in *Piedmont*. 3. the *Euganei* and *Rhæti*, in the county of the *Grisons* and part of *Tyrol*. 4. the *Veneti* and *Carni*, in the republic of *Venice*.
 5. the *Istri*, in *Istria*. 6. the *Libici*, *Lævi*,

* Some geographers of note suppose the *Rubicon* to be the modern *Lusa*, which rises on the confines of the duchy of *Urbino*, and after having traversed part of *Romagna*, falls into the *Adriatic*, within a few miles of *Rimini* towards the west. This opinion is more probable than that which supposes it to be the modern *Pisatello*, because the *Pisatello* falls into the *Savignano*, whereas it is known that the *Rubicon* emptied itself into the sea.

Insabres, Orobii, Cenomani, Ananes, Boii, Lingones, and *Senones*, in *Piedmont*, the dutchy of *Milan*, *Mantua*, *Parma*, *Modena*, republic of *Venice*, and state of the church.

Italia Propria

Italia Propria, or *Italy* primarily so called, or the south part of old *Italy*, comprehended these following countries and people, viz. 1. *Tyrrhenia* or *Etruria*, called also *Tuscia*, lying between the *Mare Inferum* and *Mons Apenninus*, from the river *Macra*† to the river *Arnus*, in *Tuscany*, and the republic of *Lucca*, with some part of the republic of *Genoa*, and state of the Church. 2. *Umbria* lying between the rivers *Nar*, *Tiber*, *Pedesis*, and *Æsis*, in the state of the church, with part of *Tuscany*. 3. *Sabini*, between the rivers *Nar* and *Anien*, in *Sabina*, and part of *Abruzzo*. 4. *Latium*, lying along the *Mare Inferum*, being extended from the rivers *Anien* and *Tiber*; at first to *Circaum Promontorium*, afterwards to the river *Liris*. It was distinguished into *Latium Vetus*; containing the *Latini*, properly so called, in *Campagna di Roma*; and *Latium Novum* or *Adjecitium*, containing the *Equi*, *Hernici*, *Volsci*, *Ansones*, in *Campagna di Roma*, and part of *Terra di Lavoro* in the kingdom of *Naples*; *Picenum*, or the country of the *Picentes* on the *Mare Superum*; *Vestini* on the same sea; *Marrucini* on the same sea; *Peligni* in the inland parts; *Frentani* on the *Mare Superum*; *Samnium* in the inland parts; *Hirpini* in the inland parts, in the marquise of *Ancona*, as also in *Abruzzo*, *Principate* and *Capitanate*,

† *Macra*, now *M'agra*, a little river which has its rise in the *Parmesan*, and dividing the territory of *Genoa* from *Tuscany*, passes near *Pontremoli*; then receiving some other rivulets, it waters the valley of its own name, and falls into the *Mediterranean* a little below *Sarzana*.

Capitanate, in the kingdom of *Naples*. 5. *Campania* on *Mare Tuscum*, and *Picentini* on the same sea, both in *Terra di Lavoro* and nigher *Principate*. 6. *Apulia*, divided into *Daunia* and *Peucecia*, in *Basilicate*, *Capitanate*, and the territory of *Bari*. 7. *Magna Graccia*, comprehending *Messapia* or *Calabria*, *Lucania*, and *Brutii* or *Brutium*, in *Terra d'Otranto*, and in *Calabria*, nigher and farther.

Besides this division of antient *Italy*, there were Other divisions of antient Italy, several others. They once reckoned eleven principal regions and fifteen provinces, viz. *Latium* and *Campania*, *Apulia* and *Messapia*, *Lucania* and *Brutium*, *Samnium*, *Picenum*, *Umbria*, *Hetruria*, *Gallia Cispadana*, *Liguria*, *Venetorum Terra*, *Istria*, and *Gallia Transpadana*. It is pretended that this is the division made by *Augustus Cæsar*. The Emperor *Adrian* divided *Italy* into seventeen provinces including the islands. The same division was observed by *Constantine*. Among these provinces were the *Annonariæ*, which were to furnish the imperial armies with provisions; and the *Suburbicariæ*, which were near the city of *Rome*. Several authors have wrote concerning the *Suburbicarian* provinces. During the reign of the *Lombards*, *Italy* was divided into eighteen parts. *Leander Alberti* and others, divide it into nineteen regions.

1. *Æmia*, Lombardy on this side the Po.
2. *Apulia Daunia*, Puglia Piana.
3. *Brutium*, Lower Calabria.
4. *Apulia Peucetia*, Terra di Bari.
5. *Campania*, Terra di Lavoro.
6. *Flaminia*, Romagna.
7. *Forum Julii*, Friuli.
8. *Gallia Transpadana*, Lombardy on the other side the Po.
9. *Hetruria*, Tuscany.
10. *Istria*, Istria.
11. *Latium*, Campagna di Roma.

12. *Liguria*, Riviera di Genoa.
13. *Lucania*, Basilicate.
14. *Magna Græcia*, Upper Calabria.
15. *Picenum*, Marquisate of Ancona.
16. *Salentinorum Terra*, Terra d'Otranto.
17. *Samnium*, Abruzzo.
18. *Venetorum Terra*, Marca Trevigiana.
19. *Umbria*, the Dutchy of Spoleto.

Thus far concerning the antient division of this country; as to other inferior divisions of it, the various people who inhabited it, and other particulars, we refer the reader to *Cellarius*.

Modern
Italy.

Modern *Italy* may also be distinguished into two general parts, northern and southern. North *Italy* is commonly called *Lombardy*, from the *Longobardi*, a German nation, who coming into *Italy*, possessed themselves of the north part thereof, which they erected into a kingdom.

High Lombardy.

Lombardy is again distinguished into High and Low *Lombardy*. High *Lombardy* contains, 1. The principality of *Piedmont*, east of *France* and *Savoy*; principal towns, *Turin*, *Pignerol*, *Susa*, *Saluzzo*, *Nice*, *Mondovi*, *Vercelli*, *Asti*. 2. The dutchy of *Montferrat*, east of *Piedmont*; principal towns, *Casal*, *Alba*, *Acqui*. 3. The *Milanese* or dukedom of *Milan*, east of *Montferrat*; principal towns, *Milan*, *Novara*, *Como*, *Lodi*, *Cremona*, *Pavia*, *Tortona*, *Bobbio*. 4. The republic of *Genoa*, south of *Milan* on the sea coast; principal towns, *Genoa*, *Savona*, *Final*, *Monaco*, *Spezza*.

Low Lombardy.

Low *Lombardy* contains, 1. The dutchy of *Parma*; chief towns, *Parma* and *Piacenza*. 2. The dutchy of *Modena*; chief towns, *Modena* and *Reggio*. 3. The dutchy of *Mirandola*, chief town of the same name. 4. The dutchy of *Mantua*, chief town of the same name. These four dutchies are situated north-east of the republic of *Genoa*. 5. The republic of *Venice*, east of the *Milanese*;

Milanese; chief towns, *Venice*, *Padua*, *Verona*, *Brescia*, *Bergamo*, *Vicenza*, *Trevio*, *Feltre*, *Belluno*, *Udino*, *Capo di Istria*, *Pola in Istria*.

South *Italy* lies between the gulf of *Venice* and the sea of *Tuscany*, containing,

I. The States of the Church, or the Pope's Ecclesiastic State, dominions, situated south of *Lombardy*, and divided into these parts. 1. *Campagna di Roma*; chief towns, *Rome*, *Tivoli*, *Albana*, *Ostia*. 2. *St. Peter's* patrimony; chief towns, *Viterbo*, *Civita Vecchia*, *Porto*, *Bracciano*. 3. The following dutchies and territories, which take their names from their chief towns, viz. *Castro*, *Orvieto*, *Perugia*, *Urbino*, *Ferrara*, *Bologna*. 4. *Sabina*; chief town, *Magliano*. 5. *Umbria*, or dutchy of *Spoletto*, chief town, *Spoletto*. 6. The marquissate of *Ancona*; chief towns, *Ancona*, *Loretto*. 7. *Romagna*; chief towns, *Ravenna*, *Rimini*.

II. The great dukedom of *Tuscany*, west of *Tuscany*. the Ecclesiastic State, on the sea of *Tuscany*; chief towns, *Florence*, *Pisa*, *Leghorn*, *Sienna*, *Piombino*: Likewise the republic of *Lucca*, on the sea north of *Pisa* in *Tuscany*, chief town *Lucca*.

III. The kingdom of *Naples*, taking up the Kingdom of most southern part of *Italy*, and divided into, *Naples*.

1. *Terra di Lavoro*; chief towns, *Naples*, *Capua*, *Gaeta*. 2. *Abruzzo* further; chief towns, *Aquila*, *Atri*. 3. *Abruzzo* nigher; chief town, *Civita di Chieti*. 4. County of *Molise* or *Lanciano*; chief towns, *Lanciano*, *Boiano*. 5. *Principate* further; chief towns, *Benevento*, *Conza*. 6. *Principate* nigher; chief towns, *Salerno*, *Policastro*. 7. *Basilicate*; chief towns, *Cirenza*, *Venosa*. 8. *Capitanate*; chief towns, *Manfredonia*, *Ascoli*. 9. Territory of *Bari*; chief towns, *Bari*, *Trani*. 10. Territory of *Otranto*; chief towns, *Otranto*, *Taranto*, *Brindisi*, *Gallipoli*. 11. *Calabria* nigher; chief towns, *Cosenza*, *Rossano*.

12. *Calabria* further; chief towns, *Reggio*, *St. Severino*.

Revolutions of Italy. *Italy* was first reduced under one government by the *Romans*, to whom it continued subject till the extinction of that empire towards the middle of the fifth century. After this memorable period, this fair country was a prey to various nations, the first of which was the *Heruli*, commanded by *Odoacer*, who kept possession of it from 476 to 493. The *Heruli* were dispossessed by the *Goths*, who had a succession of nine kings in *Italy*, namely, *Theodoric*, *Athalaric*, *Deodatus*, *Vitiges*, *Theobald*, *Alaricus*, *Totila*, and *Téjas*, which was from 526 to 553. But the *Goths* having been expelled by the *Greeks*, the latter continued masters of it till the year 568, at which time the *Lombards*, under the command of *Alboin*, established a new kingdom in *Italy*. Here they tyrannized from 572 to 774. But *Charles the Great* having taken their last king *Desiderius* prisoner, and appointed his son *Pepin* king of *Italy*, transferred the kingdom of *Italy* to the *Franks*. By the indolence of *Charles's* posterity it went afterwards to the *Germans*, who kept possession of it above one hundred and fifty years, till its forces being weakened, it was divided at length into different seignories or sovereignties, which have been ever since in a state of fluctuation. The present state of these sovereignties is as follows.

Sovereign-ties in Italy. I. The pope, who being in possession of the metropolis of *Italy*, has, on that account, the preference to other crowned heads. This prince is sovereign of the Ecclesiastic State, containing the *Campagna di Roma*, the province of *Sabina*, the patrimony of *St. Peter*, the duchies of *Spoletto*, *Castro Urbin*, and *Ferrara*, the marquisate of *Ancona*, *Romagna*, the *Bolognese*, the duchy of *Benevent* in the kingdom of *Naples*, and

and the county of *Avignon* in *France*. II. The emperor, as great duke of *Tuscany*, besides the state of the republic of *Florence*, is possessed of the *Senese*, the county of *Pitigliano* and *S. Floro*, *Pontremoli*, *Porto Ferraro* in the isle of *Elba*, and the little islands of *Giglio*, *Gorgogna*, and *Monte Cristo*. III. The house of *Austria* is possessed of the dutchies of *Milan* and *Mantua*, besides the patriarchal city of *Aquileia*, the counties of *Gorizia* and *Gradisca* in the province of *Friuli*, together with *Trieste*, *Pedena*, and other places in the southern part of *Istria*. IV. Don *Carlos* King of *Naples*, possesses the kingdoms of *Naples* and *Sicily*, and the ports of *Tuscany*. V. The king of *Sardinia* has the island of that name, the duchy of *Savoy*, the principality of *Piedmont*, the duchy of *Montferrat*, the marquisate of *Saluzzo*, and a part of the duchy of *Milan*, dismembered in the late treaties. VI. The republic of *Venice* is possessed of *Istria*, *Friuli*, the *Marca Trevigiana*, the duchy of *Venice* or *Dogado*, the *Polesin de Rovigo*, and the territories of *Padua*, *Verona*, *Vicenza*, *Brescia*, *Bergamo*, and *Crema*, besides part of *Dalmatia*, *Corfu*, &c. VII. The republic of *Genoa* has the two *Rivieras*, east and west, the kingdom of *Corfica*, and the marquisate of *Final*.

The rest of the sovereignties in *Italy* are the following petty states, viz. 1. Don *Philip*, duke of *Parma* and *Placentia*. 2. The duke of *Modena*, *Reggio* and *Mirandola*. 3. The duke of *Guastalla*. 4. The republic of *Lucca*. 5. The duke of *Massa* of the family of *Cibo*. 6. The dukedom of *Sabionetta*. 7. The principality of *Castiglione*, and *Solferino*. 8. The principality of *Monaco* under the protection of *France*. 9. The principality of *Masserano*, and other feuds in *Piedmont*, that yield homage to the pope. 10. The

10. The principality of *Piombino*, now in possession of the house of *Boncompagni*, and under the protection of *Spain*. 11. The little republic of *S. Marino*, and the marquisates of *Malaspina* in the *Luneggiana*, and *del Monte S. Maria*, between the ecclesiastical state and the dutchy of *Florence*. 12. The *Swiss* have four *Italian* bailiwicks at the foot of the *Alps*, viz. *Lugano*, *Locarno*, *Madiana*, and *Bellinzona*, which were formerly part of the dukedom of *Milan*, but have been possessed by the *Swiss* since 1512.

*Italian
islands.*

The islands belonging to *Italy* are chiefly these: 1. *Sicily*, lying at the toe or south of *Italy*, and now divided into three parts, viz. *Val di Mazara*, chief towns, *Palermo*, *Monreal*, *Mazara*; *Val di Demona*, chief towns, *Messina*, *Catania*; *Val di Noto*, chief towns, *Syracuse*, *Augusta*. 2. *Sardinia*, west of *Sicily*, chief towns, *Cagliari*, *Sassari*. 3. *Corfica*, north of *Sardinia*, chief towns, *Bastia*, *Ajazzo*. 4. The isles of *Lipani*, north of *Sicily*, the chief of them are *Lipari*, *Volcano*, *Stromboli*.

Thus far we have endeavoured to give a general idea of the present state of *Italy*; as to what concerns the reigning sovereigns, the forms of government, administration of justice, laws, customs, &c. we shall be more particular when, in the course of our travels, we come to the capital of each sovereignty.

S E C T. III.

Of the persons, manners, customs, language, learning, arts, and religion of the Italians.

*Persons and
virtues of
the Italians.*

THE *Italians* are of a middling stature, well proportioned, and their features engaging. Their complexions are not the best, but

but it is a proverbial saying among the women, that if heaven has given them a good shape and features, they will take care to make themselves good complexions.

In general they are a very ingenious people, and capable of any undertaking, having an art in pursuing their vices as well as their virtues. They are firm in their friendship, and familiar with those they love, without any regard to rank or quality. They are of a middle temper betwixt the starched gravity of the *Spaniards*, and the levity of the *French*. However their gravity is not without some fire, nor their sprightliness without some phlegm. They have strong fancies, yet solid judgments. They like to converse about state affairs, having in general a good notion of politics. They are naturally eloquent, and want neither genius, conduct, nor valour. For the least favours they are exceeding grateful, affectionate to their kindred, and ambitious of honour and preferment. They are ready witted, and of great application both in study and business. No nation is more scrupulously nice in all the punctilios of civility, more profuse of strained compliments and pompous titles, or more exact in entertaining persons according to their quality. Their conversation is very civil and obliging; nor doth even the most intimate familiarity make them forget the decorum of a courteous carriage. They shun occasions of quarrelling, especially with strangers, to whom they are very courteous, when they become acquainted. If any thing can provoke them, it must be either where honour, or the fair sex, or religion is concerned. But their distinguishing virtue is temperance; being the soberest people in *Europe*, though they abound with plenty of the choicest wines.

These

Their vices. These virtues are not without a mixture of vices, which is the case of most nations. Their predominant passions are jealousy and revenge. They are jealous very often without any reason, and the least suspicion throws them into a fit of rage. They are easily offended, and hard to be reconciled, though sometimes they will feign a reconciliation, in order to pursue their revenge with greater security. They are great masters in the art of dissimulation, and are very suspicious, observing the looks and gestures of those with whom they converse, with a view of discovering their minds. In outward appearance they shew a great deal of civility and kindness, but their complaisance is frequently a mixture of flattery and design. They are too much addicted to pleasure and idleness, and extravagantly violent in their amours. They have an extraordinary contempt and aversion for foreigners, whom they slightly call *Oltramontani*; tho' we must except the *English*, to whom they shew much greater marks of respect than to other nations. Their women are handsome, witty, revengeful, and much inclined to amours, especially with strangers, whom they prefer to their own countrymen, because of their living under so great a restraint. They affect yellow hair, as the *Roman* ladies and courtesans formerly did, and where nature denies them that colour (which it often does, their hair being generally black) they obtain it by art. They likewise use paint for their faces and hands, but neither so publicly, nor in such thick quantities, as they do in *Spain* and *Portugal*.

Customs. The nobility and gentry are very profuse in their buildings, furniture, and gardens, and in making collections of pictures, statues, hangings, and other ornaments; they are fond also of splendid equipages, and great trains of servants,

vants, choosing to lay out their money rather in this manner than on luxurious tables and strong liquors. And though they are so ambitious of show, yet they do not suffer it to interfere with the œconomy of their tables, but commonly keep their servants at board-wages. The marrying with mechanics, or the lower sort of people, greatly debases their quality. They have a vast relish for outward appearance, praises, pompous titles, and great names. Many of them affect to retain the old *Roman* names, which they generally use in the ablative, as *Camillo, Scipione, Julio, Mario, Pompeo, &c.* Those who have not fortunes equal to their rank, rather than marry the heiress of a wealth merchant or tradesman, choose to go into a convent. If there be two or more brothers in one family, the general custom is, that only the eldest marries, and the rest live upon purchase. Some raise themselves in the army or state, others in the church, and many of them shut themselves up in a cloyster for life. The same method is observed in respect to their daughters, two or three of whom shall be thrown into nunneries, to raise a large fortune for a favourite one or two who are permitted to marry. In *England* and *France* 'tis customary for the nobility and gentry to spend part of their time in the country; but 'tis not so in *Italy*, for here most people of distinction live in the cities, out of which there are very few castles or noblemen's seats to be seen, especially in comparison to what we observe in *France* and *England*.

The *Italians* generally dress rather plain than elegant, the dress both of men and women being a kind of medium between the stiff *Spanish querpo*, and the fantastic *French* garb: In several parts, as at *Venice*, they have sumptuary laws to prevent the luxury of apparel. They always
send

send notice before-hand when they visit persons of quality. In almost every town they have hospitals to entertain pilgrims and poor travellers; and others for foundlings, whom fear or shame oblige their parents to expose; so that when they drop the infant, they have no more to do but to ring a bell, and to tell the officer that comes whether it be baptized or not. They reckon their hours from sun-rise to sun-set, counting one o'clock an hour after sun-set, and so on to twenty-four, according to the antient custom of the *Athenians*: 'Though this method is subject to some inconveniency, for their hours are consequently always varying, their day beginning sooner or later according as the sun sets. This manner of reckoning the hours is different from that of the antient *Romans*, who had unequal hours, as the astronomers express it; that is, whose natural day was of twelve hours in summer, as well as in winter. *Plautus* seems to hint in his *Pseudolus*, Act V. Scene II. Ver. 11. that the winter hours were longer than those of summer, for after he has made the old man *Simon* say to *Pseudolus*,

*Credo equidem potesse te, Scelus, Massici montis
uberrimos*

Fructus ebibere in horâ unâ,

he makes *Pseudolus* reply,

———*Hiberna addito.*

They commonly sleep, especially in summer-time, after dinner; and make their children, when young, go bare-headed, to prevent their being troubled with defluxions when old. When they call one at a distance, they do it by pointing with the finger downward, for they look upon it as an affront to do otherwise. They use but few words, and express their thoughts very often by signs and gesticulations.

In

In a great many places, and particularly at *Rome*, there are several funds established, either to marry poor maids, or to confine them for ever to a convent.

We have already observed that the people ^{Food.} of this country are extremely temperate, which is to be understood with regard as well to eating as drinking. The first course, which they call the *Antipasto*, is a dish of giblets boiled with salt and pepper, and mixt with whites of eggs. After which come two or three small dishes, one after another, of different ragouts. Their roast meat generally comes first, which they roast very dry, and they end with a kind of pottage, called *Minestra*. Boiled snails, served up with oil and pepper, or fried in oil, and the hinder parts of frogs, are reckoned dainty dishes. They frequently eat kites, hawks, magpies, jackdaws, and other lesser birds not used with us; and drink their wine in winter as well as summer out of snow. Between *Rome* and *Naples* travellers are sometimes regaled with buffalo's and crows; the buffalo's flesh is black, stinking, and hard; there are none but the most beggarly *Jews* at *Rome* that eat it, and the beast must be hunted, for otherwise 'tis impossible to chew its flesh. The use of umbrello's is common every where, and 'tis customary even for men to wear fans in summer, in order to cool themselves during the scorching heats. There is hardly any such thing to be seen in *Italy* as a windmill; and they use no tin vessels, very probably because of the scarcity of that metal. Their vessels are all made of earth leaded, or of earthen ware, but they have none that resembles *China* so exactly as that of *Delft*.

Italy, for fine cities, surpasses all the rest of ^{Peculiar titles of some cities.} *Europe*. The streets are regular and neat, the buildings

buildings strong and magnificent. Most of the considerable cities have peculiar epithets given to them upon some particular account, as *Rome the holy*, because it is the papal see; *Naples the noble*, because of the great number of nobility and gentry that live in it; *Florence the fair*, because of the stateliness of the houses, broadness and cleanliness of its streets; *Venice the rich*, by reason of its great opulence and power; *Genoa the stately*, for its magnificent buildings; *Milan the great*, by reason of its largeness and number of its Inhabitants; *Ravenna the antient*, for its great antiquity; *Padua the learned*, because learning once flourished most in it; *Bologna the fat*, by reason of the richness of the soil about it; *Verona the charming*, on account of its situation and beauty; *Leghorn the mercantile*, for its vast trade, &c.

Language.

The *Italian* language is the old *Latin*, mixt with that of the *Goths*, *Vandals*, and other nations, the standard of which has been ascertained upward of five hundred years. 'Tis soft, harmonious, and pleasant, and therefore reckoned to be fitter for women than men, and to be particularly adapted for courtship. This language is branched out into a vast number of dialects, more than ever there was among the *Greeks*, though their country was indented, and cut out into so many islands, which as they differed in position of place, so there was some reason they should differ in propriety of speech. Almost every province has a particular dialect, such as the *Tuscan*, the *Roman*, the *Venetian*, the *Neapolitan*, the *Calabrese*, the *Genoese*, the *Milanese*, the *Parmesan*, the *Piemontese*, the *Bergamasco*, with several others. The reason of this is, as I apprehend, the multiplicity of states and governments in that country, whose law being different, a diversity
also

also arises in their language. But the principal *Italian* dialect is the *Tuscan* for elegance and purity, and the *Roman* for accent and pronunciation, pursuant to the old *Italian* proverb, *Lingua Toscana in Bocca Romana: The Tuscan language in a Roman mouth.* Those who design to make some stay in *Italy*, in order to learn the language, are advised to choose *Sienna* for their place of residence; because the *Florentine* pronunciation is accompanied with a harshness that offends the ear, and is troublesome to the throat; and at *Rome* they are confounded by the multitude of strangers, with whom they are daily obliged to converse. But at *Sienna* one may find retirement together with the *Tuscan* language and *Roman* mouth.

There is also a mongrel dialect composed *Italian* dialects of *Italian*, *French*, and some *Spanish*, which they call *lingua franca*, and is used in many of the islands of the *Archipelago*, extending as far as *Constantinople*, and *Natolia*, and some places in *Africa*. 'Tis the ordinary speech of commerce between *Christians*, *Jews*, *Turks*, and *Greeks*, in the *Levant*. As for the original language in *Italy*, as the *Mesapian* and *Hetruscan* tongue, there is not the least vestige of it left in the modern *Italian*; and 'tis observable that there is no country where the old primitive language is so utterly extinguished as in *Italy*. Among other particulars, the old *Italian* tunes and rhymes are said to have a great affinity both in conceit and cadence with the *Welsh*; for example,

Ulisse o lasso, o dolce amor i' moro, &c.

This agrees with the fancy of the *Welsh* bards, whose greatest acuteness consists in agnominations, and in making one word to tread, as it were, upon the other's heel, and
advance

advance forward in like letters, according to the foregoing example from the *Italian*.

Learning.

After the downfal of the *Roman* empire, different states were erected in *Europe*, where the nations subject formerly to the *Romans*, framed a particular language for the use of the common people, preserving the *Latin* tongue for the use of the learned. Among all these nations the *Italians* have been considered as the successors of the antient *Romans*, both as to polite literature, and to the sciences. And indeed, in this respect, they seem to have a superior delicacy to other nations. This is by some attributed to the goodness of the climate, and the purity of the air which they breathe: but this reason is not solid, for we do not discover this delicacy in the *Italians* who lived from the times of *Janus* and *Saturn*, till the *Punic* wars, which began in the year of *Rome* 489; nor in those who lived in that country after the invasion of the *Goths* in the year of our Lord 409, till *Petrarch's* time in 1304. For the same reason *Jovius* pretends, that the *Ligurians* are a dull people, because the air is not so pure in *Liguria* as in other parts of *Italy*. And yet the *Abbate Giustiniani* has enumerated a vast number of men of wit and learning, who were born in this part of the country. The genius of the *Italians* in general seems to be bent to poetry, to the study of antiquity, the liberal arts, jurisprudence, and politics. The people of the north are apt to imagine, that this nation are unfit for profound erudition, which, according to them, consists in great reading, and in a judicious criticism of different authors. But it is certain that there were several famous for this kind of erudition in *Italy* in the 15th century. The *Variaë lectiones* of *Joseph Castalio* of *Ancona*, and the works of *Laurence Pignorius*, *Ostavius*

vius Ferrarius, &c. shew plainly that they might rival the learned of the north, were they willing to apply themselves to this kind of study:

We must indeed allow, that the sciences are not so much cultivated now among this people as in former times: But the same cannot be said of the liberal arts; for music, poetry, painting, sculpture, and architecture, seem to be natives of *Italy*, where they have been carried, since the restoration of learning, to the very highest degree of perfection. There are academies or societies of virtuosi in every town almost, who spend their time in improving the language of the country. At their public meetings they entertain each other with rhetorical, moral, or political discourses, for which they seem to be particularly qualified by the clemency of the air, and their remarkable temperance. They are sententious in their writings, and much delighted with uncommon thoughts and expressions, to which they give the name of *Concetti*. The lower sort of people are strangely taken with sounding words and lofty phrases, even above their capacity. The titles of their academies have something in them very singular; thus the academists of *Genoa* call themselves *Drowsy*; those of *Naples*, *Burning*; those of *Rome*, *Phantastical* or *Humorous*; those of *Viterbo*, *Obstinate*; those of *Sienna*, *Giddy-headed*; and in like manner the rest are distinguished by some affected and whimsical appellation.

Here were reckoned formerly twenty-two universities, some of which have undergone the common fate of other great cities; and others hardly make any figure at all. The most noted at present are *Rome*, *Bologna*, *Pisa*, *Padua*, *Turin*, *Pavia*, and *Naples*. But of these and the other universities, we shall speak more particularly in their course.

As

Religion.

As for their religion, every body knows that *Rome* is the center of the *Roman* catholic worship, which is the only persuasion, except that of the *Jews*, they tolerate in *Italy*. The *Inquisition* is established in several parts of this country, though exercised with less severity than in *Portugal* and *Spain*. Foreigners in general are under no great restraint in point of religion, but are allowed a good deal of freedom in their discourse, and no where more than at *Rome*.

Bishoprics.

There is no country in the world that has so many bishoprics as *Italy*. Here are no less than thirty metropolitan sees, besides the pope and the two patriarchs of *Venice* and *Aquileia*. The inferior bishoprics, as they are generally but small, are surprisingly numerous. The pope has no fewer than forty-eight under him; the patriarch of *Aquileia* fourteen; the patriarch of *Venice* two; the archbishop of *Milan* fifteen; of *Benevento* eighteen; of *Bari* ten; and the rest, some four, five, or six, more or less; besides about twenty-five that are exempt from the jurisdiction of the respective metropolitans. The whole number amounts to two hundred and seventy three.

S E C T. IV.

*Of the Trade and Fairs of ITALY.*Trade of
Italy.

ITALY was about four or five centuries ago the most flourishing country in the world in respect to commerce. The cities of *Genoa* and *Venice*, but especially the latter, had ingrossed all the rich trade of the *East-Indies*, with which there was no other communication at that time but by *Egypt* and the *Red-Sea*. The
discovery

discovery of a passage to the *East-Indies* by the *Cape of Good-Hope*, towards the close of the fifteenth century, gave a fatal stroke to the *Italian* commerce, by opening a direct communication between the eastern parts of *Asia* and the other provinces of *Europe*. From that period the trade of *Italy* began to decline, and the frequent wars with which that country was infested in the two last centuries, contributed not a little to increase this declension. Another cause of the decay of commerce was the contempt which the nobility in most provinces shewed for the trading part of the commonwealth, by excluding them from public honours, and reckoning it ignominious to trade themselves, or even to marry a merchant's daughter. 'Tis true this prejudice began to be removed of late in the dutchy of *Tuscany*, where the princes of the house of *Medicis* gave the greatest encouragement imaginable to trade, from a conviction of its being the surest way to increase their power and revenue by augmenting the property of the subject. This is what induced them to make *Leghorn* a free port, and to set an example of trade to their subjects of all degrees, by engaging as principals themselves in several lucrative branches of commerce. The same example has been followed lately by some other states and princes, as the king of *Naples*, the king of *Sardinia*, nay even the pope, who has made a free port of *Civita Vecchia*; but the frequent wars in *Italy* have hitherto prevented their endeavours from being so successful as they desired. At present their foreign trade, except that of *Venice* and *Genoa*, is carried on chiefly in foreign bottoms, by which they export their own manufactures, and import the commodities sent them by other nations. The chief commodities of *Italy* are farthenets, velvets,

taffeta's, fustians, cloths of gold and silver, wine, cottons, currants, rice, raw-silk, allum, vitriol, fine glass, grograms, thrown-silks, fatten, corn, oil, &c.

As for the particular trade and manufactures of each state or city, we shall take notice of them in our progress through the country: in the mean while it will not be amiss to give a catalogue of such things, as it may be proper for the traveller to provide himself with, and are particular to certain places of *Italy*.

Principal
manufac-
tures.

At *Rome*, all sorts of fine stamps or prints, as of antiques, palaces, churches, gardens, statues, basso relievo's, fountains, ornaments of architecture, pictures of popes, princes, cardinals, illustrious men, works of the most celebrated painters, geographical maps, plans of towns, &c. These things are all copied at the *Piazza Navona*, but the copies are always inferior to the originals. At the same city you may have good perfumes, admirable bergamot, limetta, imperial oil and of *Millefiori*, and all sorts of quintessences, balsams, pomatums, &c. The *Roman* perfumers have a particular way or secret to perfume skins, of which they make gloves, purses, fans, &c. So that these things may be counted among the rarities of *Rome*. Here likewise you may buy all sorts of fine modern medals, there being several artists that make them incomparably well.

At *Naples*, they are famous for stockings, waist-coats, breeches, caps, and other works of silk, perfumed sope, snuff-boxes of shell inlaid with silver, and good *Spanish* snuff.

At *Venice*, for points; all sorts of works of glass and crystal; snuff-boxes; silk-stuffs; fine scarlet.

At *Milan*, for fine works of rock-crystal, swords, heads of canes, snuff-boxes, and other
fine

fine works of steel, though inferior to those made in *England*. The friars of mount *Olivet* make the same sweet sope as those of *Naples*.

At *Florence*, for essences, balsams, pomatums, and other perfumes, at the monastery of *St. Mark*, and of *St. Mary Novella*. The *Cedrats* of the monks of *St. Mark*, the *Mella Rosa*, the *Scorza di Limoni*, and the *Vette di Cedro*, are very fine scents. *Ambra*, *Muschio*, *Arance*, *Myrrho*, *Fior di Spigo*, are much commended, though not quite so pleasant as the preceding. The rose is good in its kind, and pleases the nose at first, but it disturbs the head, and the frequent use of it is dangerous. You may have stones here called *Dendrites*, and others called ruins of *Florence*, which come from *Monte Limagio*; as also inlaid works with these stones.

At *Genoa*, for points, velvets, and other silk stuffs; dry sweet-meats, sope and wash-balls.

At *Bologna*, for several sorts of snuff, wash-balls, shining stones, or phosphorus's, and saufages.

At *Brescia*, for all sorts of fire-arms.

At *Tortona*, the *Augustin* nuns make and sell very curious works of straw; such as boxes, flowers, birds, small caskets for toilets, &c.

At *Scarperia*, within sixteen or seventeen miles of *Florence*, for knives, which are nothing extraordinary; but because they have a fancy to put two, six, and even twelve blades on the same haft, travellers generally buy some.

At *Turin*, for milled gloves, *Rosa Solis*, and the sweet snuff of *Millesiori*.

At *Leghorn* for straw-hats, not to mention their wines and other commodities of *Tuscany*, whereof we shall take particular notice in its proper place.

At *Modena* for masks, and at *Reggio* for its spurs and fine toys.

Fairs in the
different
towns of
Italy.

For the sake of those who are curious in these matters, we shall give here a catalogue of the fairs that are held in the principal cities in *Italy*, according to their alphabetical order.

The fair of *Bari* in the kingdom of *Naples* begins the 26th of *December*, and continues ten days.

The fair of *Barletta* in the kingdom of *Naples* begins the 11th of *November*, and lasts eight days.

The fair of *Cesena* in the Ecclesiastic State begins the first of *August*, and continues the whole month.

The fair of *Cosenza* in the kingdom of *Naples* begins the first day of *July*, and continues eight days. There is also another fair at *Cosenza* which begins the 25th of *July*, and continues eight days.

The fair of *Crema* in the territory of *Venice* begins the 29th of *September*, and continues sixteen days.

The fair of *Faenza* in the Ecclesiastic State begins the first of *September*, and lasts the whole month.

The fair of *Ferrara* in the Ecclesiastic State begins the fifteenth of *August*, and continues sixteen days.

The fair of *Foligno* in the Ecclesiastic State begins the 25th of *April*, and continues the whole month.

The fair of *Isoftea* in the province of *Mantua* begins the 10th of *August*, and continues three days.

The fair of *Lanciano* in the kingdom of *Naples* begins the last *Thursday* of the month of *May*, and continues fifteen days. Another fair at *Lanciano* begins the last *Thursday* of *August*, and continues fifteen days.

The

The fair of *Madonna della Grazia* in the suburbs of *Mantua* begins the fifteenth of *August*, and continues eight days.

The fair of *Modena* begins the fourteenth of *September*, and continues eight days.

The fair of *Montelione* begins the 21st of *July*, and continues eight days.

The fair of *Nocera* in the Ecclesiastic State begins the first *Sunday* in *Lent*, and lasts fifteen days. Another fair at *Nocera* begins the first of *November*, and continues fifteen days.

The fair of *Orvieto* in the Ecclesiastic State begins the 12th of *November*, and continues eight days. Another fair at *Orvieto* begins on *Corpus Christi* day, or the festival of the sacrament, and lasts eight days.

The fair of *Padua* begins on *St. Antony's* day in the month of *June*, and lasts fifteen days.

The fair of *Pesaro* in the Ecclesiastic State begins the fifteenth of *November*, and continues till *Christmas*.

The fair of *Ravenna* in the Ecclesiastic State begins the first of *May*, and lasts thirteen days.

The fair of *Recanati* in the Ecclesiastic State begins the 15th of *September*, and ends the fifteenth of *November*.

The fair of *Rovigo* and *Pizigghitone* begins the 29th of *October*, and continues ten days.

The fair of *Salerno* in the kingdom of *Naples* begins the 21st of *September*, and continues fifteen days.

The fair of *Squillaza* begins the 8th of *July*, and continues eight days.

The fair of *Taranto* in the kingdom of *Naples*, begins the first of *May*, and continues three days. Another at *Taranto*, begins the seventeenth of *January*, and continues eight days.

The GRAND TOUR.

The fair of *Toscanella* in the Ecclesiastic State begins the first of *May*, and lasts eight days.

The fair of *Trani* in the kingdom of *Naples* begins the fourth of *October*, and continues eight days.

The fair of *Treviso* in the state of *Venice* begins the twenty-second of *October*, and continues fifteen days.

The fair of *Udine* in the state of *Venice* begins the twenty-sixth of *November*, and continues eight days.

The fair of *Venice* begins on Ascension-eve, and lasts fifteen days, being one of the most glorious fairs that eyes can behold.

S E C T. V.

Of the several Coins that are current in Italy.

Current
Coins.

EVERY little state and principality in *Italy* coins its own money, which a traveller ought to have some knowledge of before he goes to that country, otherwise he is exposed to a great deal of trouble and perplexity, and liable moreover to be imposed upon. We shall therefore give some account of the several coins of the principal states and cities of *Italy*, according to their alphabetical order.

At *Ancona*, and most parts of the Ecclesiastic State, the current species are, I. The *Spanish* Pistole, worth 31 Julios or Paolos (a Julio is a *Roman* coin about 6d. sterl.) II. The *Italian* Pistole, worth 30 Julios. III. The new Sequin, worth 19 Julios. IV. The old Sequin, worth 18 Julios. V. The Hongre, worth 17 Julios. VI. The *Roman* or Pope's Crown, worth 10 Julios. VII. The Testoon, worth 3 Julios. VIII. The

VIII. The Julio, worth 10 Bayocks. IX. The Bayock, worth 5 Quadrins. X. The Quadrin, worth 3 Deniers.

At *Bergamo*, they keep their accounts in Lires (a Lire is 7d. $\frac{2}{3}$ sterling) Soldi, and Deniers, reckoning 20 Soldi to a Lire, and 12 Deniers to a Soldo. The current monies are, I. the *Spanish* Pistole, valued at 32 Lires current money, or 28 Lires of exchange. II. The *Italian* Pistole, worth 31 Lires $\frac{1}{2}$ current money, or 27 Lires $\frac{1}{2}$ of exchange. III. The Sequin, worth 16 Lires. IV. The Hongre, worth 15 Lires $\frac{1}{2}$. V. The Crown of *Genoa*, worth 11 Lires 6 Soldi. VI. Ducatoon, worth 9 Lires 12 Soldi. VII. The *Venetian* Ducat, worth 8 Lires 10 Soldi. VIII. The Philip of *Milan*, worth 8 Lires 6 Soldi. IX. The Ducat or Crown of exchange, worth 7 Lires. The other small monies are the same as at *Venice*, which see in the article *Venice*.

At *Bologna*, they keep their accounts in Lires, Soldi, and Quadrins; reckoning 20 Soldi to a Lire as at *Bergamo* and *Venice*, and six Quadrins to a Soldo. The current species are, I. The *Spanish* Pistole, of 15 Lires $\frac{1}{2}$, or 310 Soldi or Bolognies. II. The *Italian* Pistole, of 15 Lires or 300 Soldi or Bolognies. III. The Sequin of *Venice*, of 9 Lires or 180 Soldi or Bolognies. IV. The Hongre of gold, of 8 Lires 10 Soldi, or 170 Soldi or Bolognies. V. The Ducatoon of *Milan*, of 15 Lires 2 Soldi, or 102 Soldi or Bolognies. VI. The silver Crown of *Genoa*, of 6 Lires 4 Soldi, or 124 Soldi or Bolognies. VII. The *Roman* or Pope's Crown, of 5 Lires or 100 Soldi or Bolognies. VIII. The *Spanish* Peso or Crown, of 4 Lires 5 Soldi, or 85 Soldi or Bolognies. IX. The Testoon of 1 Lire 10 Soldi, or 30 Soldi or Bolognies. X. The Julio of 20 Quadrins,

drins, or 3 Soldi $\frac{1}{2}$ or Bolognies. XI. The Soldo, or Bolognie, valued at 6 Quadrins. XII. The Bayock, valued at the same as the Soldo, and is the same thing.

At *Florence* and through all *Tuscany*, they keep their monies in Lires, Soldi, and Deniers, or by Crowns or Ducats, Lires, Soldos, and Deniers, reckoning 12 Deniers a Soldo, and 20 Soldi a Lire, and 7 Lires to a Ducat or Crown. The current monies are, I. The *Florence* Pistole valued at 20 Lires or 30 Julios. II. The Ducat, Crown, or Pezzo, worth 7 Lires. III. The *Spanish* Pezzo valued at 5 Lires 15 Soldi. IV. The Crown of gold or exchange, worth 7 Lire 10 Soldi. V. The Testoon, worth 2 Lires or 3 Julios. VI. The Julio of 8 grains at 40 Quadrins. VII. The Lira at 20 Soldi or 1 Julio $\frac{1}{2}$. VIII. The Quilo at 13 Soldi, 14 Deniers, which is in the same proportion the part of a Lire, as a mark of 13 shillings and 4 pence is of a pound sterling. IX. The Grace worth 1 Soldo $\frac{2}{3}$ or 5 Quadrins. N. B. Twelve graces make 20 Soldi. An imaginary Soldo is 4 Quadrins. A black Quadrin is 1 Double. The Graces and black Quadrins are of a base coarse metal, and are mostly given to shopkeepers in payment for goods bought of them.

At *Genoa*, and throughout the whole republic, they keep their accounts in Lires, Soldi, and Deniers, reckoning 12 Deniers to a Soldo, and 20 Soldi to a Lire. The current monies are, I. the Pistole, or *Venetian* Pistole, valued at 18 Lires 16 Soldi. II. The Crown Mark of gold, or $\frac{1}{2}$ *Venetian* Pistole, valued at 9 Lires 8 Soldi. III. The Croisade, valued at 7 Lires 12 Soldi. IV. The Pezzo, or piece of $\frac{8}{9}$, at 5 Lires. V. The *Roman* Testoon, at 1 Lire 16 Soldi. VI. The Lira or Lire at 20 Soldi. VII. The Soldo at 12 Deniers.

At

At *Leghorn* and *Lucca*, the same as at *Florence*.

At *Messina* and *Palermo* in *Sicily*, they keep their accounts in Ounces, Tarins, Grains and Pichioli. The Ounces are imaginary, like the Pound sterling. They reckon 30 Tarins to an Ounce; 20 Grains to a Tarin, and 6 Pichioli to a Grain. Their current monies are, I. The Ducat, worth 13 Tarins. II. The current Crown, worth 12 Tarins. III. The *Spanish* Pezzo, worth 11 Tarins. IV. The current Pezzo of *Sicily*, worth 10 Tarins. V. The Florin, worth 6 Tarins. VI. The Tarin, worth 2 Carlins. VII. The Carlin, worth 10 Grains. VIII. The Grain, worth 7 Pichioli. IX. The Ponti, worth 8 Pichioli.

At *Milan*, they keep their accounts in Lires, Soldi, and Deniers. The Lire is 20 Soldi, and the Soldo 12 Deniers. The current monies are, I. The *Spanish* Pistole, valued at about 19 to 21 Lires. II. The *Italian* Pistole, of $22\frac{1}{2}$ to twenty-three Lires. III. The Ducatoon of *Milan* and *Savoy*, at 8 Lires, or 6 Lires 15 Soldi. IV. The Philip *Spanish*, or Ducat, 6 Lires. V. The Crown, or *Scudi-Moneta*, 5 Lires 17 Soldi. VI. The Lira, or Lire, 20 Soldi. VII. The Soldo, worth 12 Denarii, or Deniers.

At *Naples*, and through the whole kingdom of that name, they keep their accounts in Ducats, Tarins, and Grains, reckoning 5 Tarins to a Ducat, and 20 Grains to a Tarin; but their common reckoning is by Carlins, as in *Holland* by Guilders, or in *Great Britain* by Pounds sterling. The current monies are, I. The *Spanish* Pistole, worth 33 Carlins. II. The *Italian* Pistole, worth 30 Carlins. III. The Sequin, worth 18 Carlins. IV. The Gold Ducat, worth 12 Carlins. V. The Gold Crown, worth 13 Carlins. VI. The current Ducat, of

C 5

10 Carlins.

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10 Carlins. VII. The current Crown, of 11 Carlins. VIII. The *Spanish* Pezzo of 9 Carlins. IX. The *Tarin*, worth 2 Carlins. X. The *Carlin*, worth 10 Grains. XI. The *Grain*, worth 3 *Quadrins*.

At *Rome* the same as at *Ancona*.

At *Turin*, and through all *Savoy* and *Piedmont*, they keep their accounts in *Lires*, *Soldi*, and *Quadrins*; reckoning 20 *Soldi* to a *Lire*, and 4 *Quadrins* to a *Soldo*. In buying and selling they agree by imaginary *Florins* of 12 *Soldi*, worth 6 *Sous* of *France*. Their current monies are, I. The *Madonine* or *Pistole* of *Savoy*, valued at 13 *Lires*. II. The *Ducatoon*, valued at 7 *Florins*, or 84 *Soldi*. III. The *Crown* of *Savoy*, valued at 3 *Lires*. IV. The *Lira* or *Lire*, worth 20 *Soldi*. V. The imaginary *Florins*, worth 12 *Soldi*. VI. The *Soldo*, worth 4 *Quadrins*, *Deniers*, or *Liards*.

At *Venice*, and in most parts of that republic's dominions, they keep their accounts in *Lires*, *Soldi*, and *Pichioli*, reckoning 12 *Pichioli* to 1 *Soldo*, and 20 *Soldi* to 1 *Lira*. But the bank reckons by *Ducats* and *Grosses*, reckoning 24 *Grosses* to the *Ducat*. The current monies are, I. The *Pistole* of *Venice*, *Florence*, *Spain*, and *Louis d'ors* worth 29 *Lires*. II. Another sort of *Pistole*, valued sometimes at more than 30 *Lires*. III. The *Pistole* of *Italy*, *Genoa*, *Turin*, *Milan*, *Parma*, *Mantua*, *Medena*, and *Geneva*, worth 28 *Lires*. IV. The *Sequin*, worth 17 *Lires*. V. The *Ducat* of gold or *Hungarian Ducat*, worth 16 *Lires*. VI. The *Ducatoon*, worth 8 *Lires* $\frac{1}{2}$. VII. The silver *Crown*, worth 9 *Lires* 12 *Soldi*. VIII. The silver *Ducat*, worth 6 *Lires* 4 *Soldi*. IX. The *Crusade* of *Genoa*, called *Genoins*, worth 11 *Lires* 10 *Soldi*, and sometimes 11 *Lires* 15 *Soldi*. X. The *Philip* of *Milan*, worth 8 *Lires* 10 *Soldi*.

10 Soldi. XI. The Testoon, worth 2 Lires 14 Soldi. XII. The Julio or 3d. Testoon, worth 18 Soldi. XIII. The Lira, worth 20 Soldi. XIV. The Soldo, worth 12 Pichioli. XV. The Gross, worth 32 Pichioli.

They have two sorts of money at *Venice*, one called current money, and the other bank money; the latter is better than the former according to a decree of the senate, by 20 *per cent.* which is the established *Agio*. The imaginary ducat of bank is worth 6 Lires 4 Soldi bank money, or 7 Lires 8 Soldi $\frac{4}{5}$ current money. And the gross is worth 5 Soldi $\frac{1}{2}$ bank money. The monies of *Pichioli* is what is, commonly bargained for in buying of goods and merchandize, reckoning the money by Lires, Soldi, &c. which they commonly reduce into Ducats current of 6 Lires 4 Soldi, by multiplying by 20 to bring them into Soldi, and, by dividing the product by 124 Soldi, brings them into Ducats current. Concerning the different value of sequins in the several cities of *Italy*, see a more particular account in the last chapter of this volume. One thing however we are not to forget, that in *Lombardy* especially, which is divided into so many principalities, in each state the money differs; so that strangers not acquainted with this circumstance, are liable to be considerable losers. The money therefore that a person ought to carry about him in *Lombardy*, is, in gold, pistoles, and half pistoles of *Italy*; in silver, *Genovins*, *Milanese* ducats, and the like; and as soon as you come to the confines, you should change and leave behind you the money of the country you have gone thro', and take the same sum in the coin of the country you are going to enter.

S E C T. VI.

Manner of Travelling in Italy.

Manner of
travelling.

THERE is no country in *Europe* where travelling is attended with so much pleasure and improvement as *Italy*. We need not here enlarge on the fruitfulness and various productions of this happy region, it being well known, as a modern writer* elegantly expresses himself, that whatever desirable things nature has dropt frugally here and there in other countries, are found in *Italy* as in their original seminary: Whence some call it the parent of plenty; others, the fountain of earthly bliss, the incomparable region of this globe, the garden of *Europe*, the epitome of the world, or rather a little world itself. The inhabitants of this country were once the triumphant lords and conquerors of the world; but at present the softer arts prevail; and in these they are generally thought to be as much superior to the modern, as their ancestors were to the antient nations in war and military exploits.

As for the road to be taken by those who design for that country, 'tis impossible to fix it, since the choice depends on the place where they intend to enter, and the time they resolve to spend. Only in general, they ought to consult the maps, and so to order matters, as to see the last days of the carnival at *Venice*, the holy week at *Rome*, and the octave of the sacrament at *Bologna*; to avoid being at *Rome* or the adjacent country during the great heats; to traverse the country, so as to see as much of it as they can, and to endeavour not to pass twice

* Universal Hist. Vol. II.

the same way. If they cannot be at *Venice* during the carnival, they ought at least to be there on Ascension-day. Company is generally agreeable in travelling, for fellowship makes people pass their hours more chearfully, and employ the time they bestow in making observations with greater success and pleasure. This is to be understood of good company, and where they are all honest and of obliging tempers, otherwise 'tis plain one had better be alone. But 'tis very improper to travel in large companies in *Italy*, for the inns are generally so very miserable, that oftentimes they can find neither beds nor provisions when the company is too numerous. To prevent therefore the inconveniencies of a bad lodging, those that do not carry a complete bed with them, ought at least to make a provision of a light quilt, a pillow, a coverlet, and two very fine bed-cloths, that they may make but a small bundle. One may travel very easily with these conveniencies rolled up in a sack, lined with waxed cloth, three feet and a half high, and less than two in diameter, when full; which, being light, is easily carried with the portmanteau, and is of no charge. However, if this should appear troublesome, 'tis adviseable at least to travel with sheets, and upon coming to an indifferent inn, where the bed may happen to look suspicious, you may call for fresh straw, and lay a clean sheet over it.

A traveller should be very cautious of pulling out money or valuable things before strange company on the road or in publick inns; for almost all the robberies and murders that are committed on passengers, are occasioned by such imprudences. If this be a salutary advice in all countries, 'tis especially so in *Italy*, where tho' the public roads are not much infested with highwaymen,

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travellers.

waymen, yet there are a great many villains who are ready to murder or assassinate a stranger in private houses, when they happen to have a prospect of some considerable prey. For this reason a traveller should always be furnished with some iron machine to shut his door on the inside, which may be easily contrived, and made of several sorts; for it frequently happens that the doors of the lodging-rooms have neither nor bolts, and *opportunity*, according to the old proverb, *makes the thief*. 'Tis proper also to travel with arms, such as a sword and pair of pistols, and likewise with a tinder-box, in order to strike a fire in case of any accident in the night.

Summer the
best season
for travel-
ling.

People are apt to imagine there is little winter in *Italy*; but they are much mistaken, for the cold is as severe there in that season as in many places on this side of the *Alps*. Gentlemen therefore are in the wrong to choose to travel there in winter, for the ways are uneasy at that time, and dangerous, especially in the mountains, because of the snow and ice: The days also are short, and a person comes late to his lodging, and is often forced to rise before day. Besides, the country looks dismal, nature is in a manner half dead, and there are neither fruits nor flowers to be seen. On the contrary, in summer a traveller meets with none of those inconveniencies, and though the weather is very hot, he has only to repose himself during the heat of the day. The serain or evening dew, in the *Campania* of *Rome* is fatal to strangers that sleep in it during the dog-days, for which reason travellers should lie forty miles short of *Rome*, if they cannot reach that city before night. In travelling thro' *Italy* you should be careful not to be without the passport of some prince, ambassador, or cardinal, by which means you will pass unmolested thro' every city and fortified town; and,

and, what is extremely convenient, if the custom-officers should want to see your baggage, showing your passport, you are exempt from any kind of duty. Another advantage of these passports is, that on the confines of neighbouring states they are looked upon as a bill of health, if it be not lost thro' forgetfulness. It is to be observed however, that those who have not a passport, must take a bill of health at *Bologna* to enter the Grand Duke's territories, otherwise they will certainly be obliged to return to *Bologna*.

There are several ways of travelling in *Italy*, Different such as with post-horses; with a vettura or hired carriages. coach or calash in which they do not change horses; with a cambiatura or chaise that changes horses; and finally with a procaccio or stage-coach that undertakes to furnish passengers with provisions and necessary accommodations on the road. Travelling post you pay five julios a horse at each post (a julio is about sixpence) and two julios to the postilion.

The price of the vettura's is fixed differently according to the difference of province or road; and the same may be said of the procaccio's, which is much the worst way of travelling, because the coachman in winter travels very often before it is day, and after it is dark, in order to get to his fixt station, where he expects to find his account in the reckoning. Besides these fellows agree with the innkeepers for so much a head every passenger throughout the whole year, and the price they agree upon is greatly disproportioned to that which has been paid by the passengers, who must consequently meet with very indifferent entertainment.

For this very reason a traveller should never come to a bargain with any carrier whatsoever to provide for him upon the journey, which is what the *Italians* call *Viaggio spesato*; for no
body

body knows what may happen on the road, and it is always best to have the disposal of one's own money. In the inns it is proper to agree with the landlord for what you have, in order to avoid disputes. The genteel custom among the *Italians* used to be four julios a head at night, including your bed; and three julios in the morning: for servants two in the morning, and three in the evening. Some indeed have lately introduced the second rule, which is, to spend as the servants used formerly, *viz.* two julios the morning, and three the evening. But this will not be allowed, unless it be to those who have previously agreed for that price with the landlord.

Best way of travelling.

To return to the carriages; the best way therefore of travelling in this country is with the *cambiatura*, where it can be had, which is only in the ecclesiastical state, in *Tuscany*, and in the dutchies of *Parma* and *Modena*. The price of the *cambiatura* is generally at the rate of two julios a horse each post. The greatest convenience of this way of travelling is, that you may stop where you please, and change your horses or calash at every *cambiatura*, without being obliged to pay for their return, and besides you may take what time you please to satisfy your curiosity. There is room for two people in a calash, which is a much better way of travelling than on horseback, because a person has the advantage of being skreened from the sun and weather, and he is allowed to carry a portmanteau fastened to it of 200 weight. But 'tis proper to look from time to time to the portmanteau, or to make a servant follow the calash on horseback, in order to take care of the baggage; though this trouble may in great measure be prevented by fastening the portmanteau to the calash with an iron chain and a padlock, as is frequently

frequently done behind post-chaifes in *Germany*. The tying and untying of the portmanteaus at every *cambiatura*, is a necessary piece of trouble that attends this way of travelling; wherefore those who have a long journey to make, and intend not to stop on the road, or only to make a short stay, ought always to agree with one *vetturino* for the whole passage. But the best way is to have a calash of your own, for then you may travel more at ease without having the perpetual trouble of removing your portmanteaus. A person may provide himself with horses to draw his calash, either by post, or by way of *cambiatura* or ordinary travelling. 'Tis always worth while to enquire whether there are any coaches, or other sort of carriage a traveller proposes to make use of, returning to the place where he intends to go, for by this means he may save some money. A great many embark, in small vessels called *feluccas*, at *Rimini*, and even at *Venice*, for *Ancona*; as also at *Rome* for *Naples*, and at *Naples* for other parts of that kingdom, coasting along the shore of the gulf; and in like manner at *Genoa* for *Leghorn*, *Civita Vecchia*, or *Naples*; but when the passage by land is easy, a curious traveller will never choose to go by sea.

For a further account of the carriages, and the regulation of the posts, according to the present state of *Italy* 1755, see the last chapter of this volume.

When a traveller comes to *Rome*, he is immediately surrounded by a multitude of lacqueys who come to offer their service; but he should be cautious how he trusts them, for they are generally sad fellows. 'Tis most advisable, in case of necessity, to take those who belong to the town, or at least to the country, because they give security to perform their duty,

Cautions for
strangers at
Rome.

duty, and are best acquainted with the people and customs of the place. The ordinary allowance of those *staffieri*, as they call them, is two and a half or three julios a day, when they are at board wages. For ten or twelve pistoles a month a gentleman may have a handsome coach and a pair of horses, except at *Lent* or about *Easter*, when there is a great concourse of strangers at *Rome*, and then they will ask fourteen pistoles a month for a coach and a pair of horses.

Of several things necessary for travellers.

'Tis requisite to have a skilful antiquarian at *Rome*, which saves a person a great deal of trouble by directing him to the several remains of antiquity that are particularly worthy of a traveller's notice. These antiquarians are ridiculously distinguished by the name of *Ciceroni*, and may be retained for three or four pistoles a month. Those who do not choose to be at that expence, may hire them at so much a day. 'Tis adviseable for every one to take a particular view of things themselves, without trusting to other peoples' relations; on which occasion 'tis better to be in company with other gentlemen, because by that means one improves by their different opinions. 'Tis proper also to be provided with maps, measures, prospective glasses, a mariner's compass and quadrant, and to be able to take the dimensions of things. A *Roman* palm, or a span and a half, makes thirteen inches *English* measure; the *Roman* foot is shorter by six lines than the *English*, and eight *Roman* feet make a cane. A brasse of *Florence* is 22 inches and a half *English*. A complete set of prints of all the antiquities and remarkable things that are to be found in *Rome*, may be bought there for about 100 pistoles.

Italian measures.

C H A P. II.

*Journey from Venice to Augsburg by Trent,
Inspruck, and Munich.*

WE begin our *Italian* journies from *Ve-*^{Current}
nice, as being the principal city of ^{money in}
North Italy, and that to which most travellers ^{this jour-}
direct their course upon their first arrival from
Germany and other countries on this side of the
Alps. Most *Italian* coins are current at *Venice*,
and as far as *Trent*, where they begin to take
Imperial and *Bavarian* money, though the
latter is not so good, being somewhat lighter.
Spanish pistoles and *French* lewidors are current
in this journey, but with some loss; the best
way is to take *Venetian* ducats, though there
is some small matter lost even in these.

From *Venice* over the *Lagunes* a person pays ^{Price of}
four *lira*'s for a gondola; or, when it happens ^{carriages.}
to be an indifferent gondola, and belonging to
Mestre, the price is from two *lira*'s ten *soldo*'s
to three *lira*'s. If a passenger does not choose
to have a gondola to himself, he pays only
eight *soldo*'s, but then he must expect to be
with all sorts of company. From *Mestre* to
Augsburg 'tis common to agree with a *vetturino*
for carriage and provisions during the whole
journey, at the rate of fourteen or fifteen
ducats a head. But if you cannot meet or
agree with a *vetturino* at *Mestre*, you may hire
a chaise from *Mestre* to *Trent* for five ducats or
for five and a half, without reckoning your ex-
pences on the road. From *Trent* you may hire
another to *Inspruck* for 24 or 28 florins, and
from *Inspruck* to *Augsburg* you may hire a calash
for nine florins, with this advantage, that you
stay.

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stay by this means in every town as long as you please. The route is as follows :

English miles from one place to another.	VENICE	English miles from Venice.
	5 <i>Mestre</i>	
	18 <i>Castel Franco</i>	
	10 BASSANO	
	16 <i>Primoluno</i>	
	15 <i>Borgo di Valsugana</i>	
	10 <i>Levego</i>	
	10 TARENT	
	12 <i>Salorne</i>	
	16 BOTZEN	
	8 <i>Atzman</i>	
	16 BRIKEN	
	16 <i>Stertzigen</i>	
	8 <i>Brenner</i>	
	8 <i>Stainach</i>	
	12 INSPRUCK	
	8 <i>Frauenberg</i>	
	8 <i>Mittenwald</i>	
	12 <i>Lachenheim</i>	
	10 <i>Wolftratshausen</i>	
	18 MUNICH	
	36 AUGSBURG	

Remarkable Places in this Journey.

L V E N I C E.

Situation of *VENICE* is a large city of *Italy*, capital of the dōgado or duchy of *Venice*, and of all the *Venetian* dominions, situate in E. long. 13. lat. 45. 40. 220 miles N. of *Rome*; 150 E. of *Milan*; and 250 E. of *Turin*. The situation of this city is the most extraordinary of any place in the world,

world, lying about five miles from the continent in the middle of the lagunes in the *Adriatic Sea*. These lagunes are supposed to have been marshy ^{Origin.} grounds which the sea has encroached upon, leaving a great number of little islands or spots of earth above the water, on which the fishermen of *Padua* used to build their huts. But when the *Goths* invaded *Italy* in the fifth century, several considerable families of *Padua* and *Aquileia* retired hither to secure themselves from the violence of those *Barbarians*. Then it was that the foundation of this great city was laid upon 72 of these little islands, though at present it stands upon a much greater number. This happy situation secures it from the approach of an army by land, or from an enemy's fleet by sea; the avenues to the islands being so exceeding difficult, that they have not thought it necessary to inclose the city with walls, or any other fortifications. *Venice* is therefore looked upon as impregnable; and indeed no power has attempted to besiege it, since it was first founded, which is upwards of 1200 years. Nothing can afford a more ^{Prospect.} agreeable prospect than this city, upon approaching it either from the continent or the sea: the houses being founded on piles in the water, it looks, when one comes near it, like a city springing out of the sea. The spires of the churches appear at thirty miles distance; and the nearer you come, the more ravishing is the prospect, for the lesser islands which are built, look like so many floating towns.

The circumference of this city is about six ^{Circumference} miles, and the inhabitants computed at 200,000. The town is generally flat, and built for the most part on piles in the water. The water washes the foundations of the houses, which it touches to the height of four or five feet, and the breadth of every canal is parallel. The canals are defended
at

- Canals,** at the entrance by forts, so that great ships can come no nearer than the harbour of *Malamocco*; and as to the small inlets for lesser vessels, they are not only defended by forts, but moreover are so difficult, that none but their own pilots dare venture upon them. It is defended from the sea by a land bank called the *Lido*, which is about forty miles in extent, and five miles distant from the city, separating the gulf
- Harbours.** from their lagunes or canals. It has six or seven inlets or small harbours, two of which only are capable of vessels of burthen, viz. those of
- Streets.** *Malamocco* and *Lido*. The streets are generally narrow and crooked, paved with white broad stones, and very clean. The bridges over the
- Bridges.** canals are about 450, and the boats or gondola's for carrying passengers from one part of the city to another, are computed at 14,000, there being scarce a street to which there is not a passage by water; so that there is no need for carriage by carts, horses, coaches, or litters.
- Buildings.** The buildings are generally lofty and beautiful, especially those along the grand canal. Over this canal lies the famous bridge called
- Ponte di Rialto.* *Ponte di Rialto*, which excels all the other bridges of the town, being built of white marble, and consisting of one arch about 95 feet long, and 24 high; the compass of this arch makes exactly the third part of a circle. There are two rows of shops and small houses upon it covered with lead. It is founded on 10,000 piles of wood, is said to have cost 300,000 crowns, and was built in 1587. The German merchants have their hall near this bridge, where they dispatch all their affairs. They are said to live there in common as at an inn, and pay to the state 100 sequins a week. Here all the merchandizes that are to be transported into *Germany* are entered, and pay the respective duties.

duties. Here is likewise the *Piazza Rialto*, commonly called *Mercera*, which is another kind of hall of merchants, surrounded with a great number of fine houses belonging to them, and shops for all kinds of workmanship. The canal over which this bridge stands, runs through the middle of the city; and, among the houses which flank it, there are 200 fit to entertain princes, being most of them elegant palaces, with marble fronts, adorned with pillars of the several orders of architecture. None of the bridges, except that of *Rialto*, have any rails. One goes up to the bridges by steps, almost all of a certain white stone, called *pietra dura d' Istria*, hard and slippery, which partly occasions the proverb that cautions us against the four P's of *Venice*, viz. *Pietra bianca*, *Putana*, *Prete*, *Pantalone*, that is, white stone, whore, priest, and nobleman, for thus the nobility are ridiculously called by the common people. The canals are not all bordered here with double quays as in *Holland*, for the conveniency of people who walk; but a great many of them take up the whole space from one row of building to another. The streets are in the little isles borrowed from the canals, and are, as we have already observed, very narrow, so that the jostling of elbows in the most frequented of them is very troublesome. Their rooms are usually hung with gilt leather or tapestry, and their bedsteads are of iron, which secures them against the vermin so troublesome in *London*. They have no good cellars for their wine; and all their water is bad, except what is brought from the continent; besides, their canals in the heat of summer create an offensive smell. The air of the city is sharp in winter; and though their seasons are very inconstant, yet the air is good in the main, as appears by the

The great canal.

Houses.

the

the complexion of the inhabitants, and by their not being troubled with coughs during the winter. They are well supplied with provisions from the neighbouring country by means of their canals, where there is a regular flux and reflux twice a day, which clears them; though the same regularity is observed hardly in any other part of the *Mediterranean*.

Wards.

Venice is divided into six wards, which they call *Sestieri*, and whose names are, *S. Marco*, *S. Pietro di Castello*, *S. Paolo*, *Di Canal Regio*, *Della Croce*, and *Dorsoduro*. The town in general consists of 72 parishes, and contains 54 monasteries of men, 25 of women, 18 chapels, 18 hospitals, 300 palaces, 124 markets of all sorts, 160 public fountains (but few of them good, being obliged to save rain-water in their cisterns, or to bring fresh water from the continent) 27 public clocks, 114 towers with bells, 56 courts of justice, 165 statues of marble, and 23 of brass, 10 horses and 10 gates of the same metal. Among the brazen statues, the most considerable is an equestrian, erected by order of the Senate, before the church of *St. John* and *St. Paul*, in honour of that famed commander *Bartolameo Coglione* of *Bergamo*, Anno 1495, with this inscription, *Ob militare imperium optime gessum*. The palaces of the nobility are not very spacious, but handsome and well contrived, being built upon piles of wood, like the houses of *Amsterdam*. But notwithstanding all this opulence and magnificence, we may justly say of this famous city, what *Socrates* said of *Athens*, *Melior meretrix quam uxor*, that it is fitter for a mistress than for a wife. For, considering the dampness of the air, and the scarcity of good water and fuel, it may be a fine city to spend a month or two in, but not to be
 confided

confined in all one's life. The most remarkable places at *Venice* are,

1. The famous and magnificent piazza or ^{Place of St.} square of *St. Mark*. This great ornament of that ^{Mark.} city is very large, some reckoning it 280 paces long, and 100 broad; it is encompassed with magnificent buildings, and divided into the lesser and greater square. The lesser square lies to the south, along the canal of *Giudecca*, and looks towards the sea, opposite the isle of *S. Giorgio Maggiore*; the quay is flanked with great hewn stone, and has several stairs. Upon this quay they have erected two very high columns of marble all of one piece, about 60 paces from one another. Upon that on the right stands the winged lion of *St. Mark* made of brass, and upon the other the statue of *St. Theodorus*, the ancient patron of *Venice*. These columns were brought from *Constantinople* in the time of the doge *Sebastiano Zani*, and erected by *Niccolo Baretтини Lombardo*. Betwixt them, and close to the quay, there lies always a galley ready armed against all sudden occasions, to defend the palace in case of popular insurrections. The ducal palace of *St. Mark* lies on the right towards the east, with one wing of the new *Procuratie*, or inns of court, which is a magnificent structure, consisting of two rows of pillars and arches above one another, and ballisters with statues on the top. The other part of this noble building turns at the right angle on the left hand, and incloses one side of the great square. Another joined to the curious porch of the church of *St. Geminian*, makes the other end of the square. The old *Procuratie* of the same symmetry form the third side, and have a library with some rare *Greek* manuscripts. The portal of the church of *St. Mark*, with the contiguous palace, makes the fourth.

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There

There are piazza's under the *Procuratie* with many rich shops, which contribute to the beauty of the place. Overagainst the portal of this church of *St. Mark*, there are three pedestals of brass, upon which three high masts are fixt for the antient standards of the state on solemn occasions, in memory of the three kingdoms formerly possessed by the republic, *viz. Cyprus, Candia, and Negropont*. One part of this square is called the *Broglio*, which is the walk of the nobility, and their general rendezvous, where visits are made, and a great deal of business transacted. No body is suffered to mingle with them on that side of the *Broglio*, where they walk, except in crossing; but the other side is free.

The palace
of *St. Mark*.

2. The palace of *St. Mark* is a great square structure; one of its fronts looks towards the sea, and the other to the square of *St. Mark*. It was begun by *Angelo Participazio* in 809, and has been burnt four or five times; but the various reparations have spoiled the uniformity of the building. It is not quite square, but rather longer than broad. Both fronts have two galleries one over another, with marble arches, tho' of *Gothic* architecture. The roof is low, and covered with copper. The third front, opposite to that which looks towards the square, is of modern architecture, with two rows of pillars and arches one above another, and has six great gates extremely well built. The principal gate of the palace is in a corner, which joins to the church of *St. Mark*, and is of antient architecture; over this is a winged lion, and the Doge *Foscari* in white marble. Opposite to the principal gate is the great Stair-case leading to the Doge's apartment, at the foot of which are two large statues of *Mars* and *Neptune*, by *Sansovino*. Overagainst the great stair-case is an inscription in memory of *Henry III. of France*,
in

in gold letters on marble. The doge lodges in this palace, and here likewise all the councils of state and the several magistrates meet. The apartments are large, high, and well wainscoted, but somewhat too dark. The senate-house, or the hall where the body of the nobles assembles, called *La Sala del Gran Consiglio*, is seventy three feet broad, in length one hundred and fifty three, and was begun in 1309. It is adorned with fine paintings, among which are pictures of the doges, the history of the conquest of *Constantinople* in 1192, and the picture of pope *Alexander* treading on the emperor *Frederic's* neck. The pilasters of white marble, opposite to the great gate of the palace, are supposed by the common people to be the doge's gibbet; a notion undoubtedly arising from the tragical ends of some doges, who were hanged or murdered near this place in popular tumults. These pillars are said to have been brought from *Altino*, a city destroyed by *Attila*, betwixt *Concordia* and *Padua*. Others affirm they came from *Acre*, formerly called *Ptolemais* in *Syria*. In the hall of the council of ten, they have a little arsenal, with arms for 1000 men, for the security of the doge or senate in case of any plot or surprize. The muskets preserved here are always ready charged; and they have besides a considerable number of curious antient arms, among the rest the sword of the famous *Scanderbeg*. They shew here likewise the two little statues of *Adam* and *Eve*, made by *Albert Durer*, during his confinement, with the point of a penknife, and for which he obtained his liberty. On the other side of the great hall is the hall *Dello Scrutinio*, and on that side which looks towards *St. Mark*, there are several fine rooms, adorned with noble paintings and gildings, where the *Quarantia Civile* and *Criminale* meet. Near this apartment of the

palace over the canal, is the public jail, to which there is a communication by a bridge, called *Ponte de sospiri*, or, the bridge of sighs. The treasure of the republic is kept here in great iron chests, secured with three locks, the keys of which are committed to three procurators, none of whom are to open it, unless all three be present, under pain of death. The money is also coined in this palace, and public payments are made here twice a week. This mint, which they call *Zecca*, would be esteemed a beautiful part of this great structure, were it not for the smoke of the furnaces, which have quite tarnished the colour of the stones. It is built intirely of stone and iron-work, without a bit of wood, by *Sanfovino*. The treasure was very considerable before the war of *Candia*, but has been since that time very much impaired.

Church of
St. Mark.

3. The church of *St. Mark* is an almost square structure, built after the *Greek* fashion, dark, and indifferently high, but surprizingly enriched with marble and mosaic work, out of the spoils of *St. Sophia* of *Constantinople*. The roof consists of five domes, the middle one larger than the others. The fore part on the two sides of the church forms a sort of gallery separated from the rest. The whole church is supported by a great number of marble columns, thirty-two of which are two feet diameter; they have been lately new-polished at a great expence, and four of them have proved to be black and white antique, which are extremely valuable. The front has five great gates, adorned with many columns of porphyry and fine marble, and over all there is a gallery with ballisters along the front. On four pedestals over the greatest gate are placed four stately horses of brass gilt, of incomparable workmanship. These horses are said to have been harnessed to a chariot of the sun, that

that served for an ornament to a triumphal arch, which the senate of *Rome* erected for *Nero*, after the victory obtained by that prince over the *Parthians*: this may, as some affirm, be still seen on the reverse of some of his medals. They were carried by *Constantine the Great* from *Rome* to *Constantinople*, where he placed them in the *Hippodrome*; and at last the *Venetians* having made themselves masters of that city, removed, among many other rich spoils, these four horses to *Venice* in 1206. The most remarkable thing in the church of *St. Mark*, is the vast quantity of * *Mosaic* work with which it is adorned. All the pavement is made of it, and all the arched roof is lined with it. The pavement of the church is likewise extremely curious, and though it is in some places worn, yet 'tis a matter of surprize that such large pieces remain still intire, after having been trod upon for such a long space of time. These are little pieces of jasper, porphyry, serpentine, and marble of divers colours, which form compartments quite different from one another. They shew a piece of porphyry, inclosed in the pavement in the middle of the portico of the church, overagainst the great door; this is to mark the place where pope *Alexander III.* is said to have set his foot on the neck of the emperor *Frederic Barbarossa*. At the great altar of *St. Mark's*, there are four columns on which the whole history of the bible is represented in bad

* The name of *Mosaic* is given to all works composed of little inlaid pieces, whether they be of stone, wood, ivory, enamel, or any other natural or artificial matter. - It came originally from *Greece*, and has been used in *Italy* near 2000 years, for *Vitruvius* speaks of it under the terms of *opus sectile*, *pavimenta sectilia*, *opera musæa* & *musiva*.

basso relievo's. Behind, on another altar, there are pillars of transparent oriental alabaster, and those which are said to have been brought from the temple of *Solomon*. They pretend to have here, among other relics, the body of *St. Mark*, which was brought from *Alexandria* by some *Greeks* in 827, under the doge *Badoero*. There are several other things which a curious traveller may see in this church, such as, *St. Mark's* chair; the table at which *Christ* is said to have distributed the five loaves and two fishes; the fox carried by cocks; the part of the floor overagainst the choir, which is called the sea because of the waves represented by the marble; the portraiture of *St. Dominic* and *St. Francis*, said to have been made by a spirit of prophecy by the orders of the abbot *Joachim*, long before the birth of those saints; with several other things too tedious to mention.

Treasury. From the church of *St. Mark* one enters into the treasury, in which the most considerable rarities are: The two crowns of the kingdoms of *Candia* and *Cyprus*; several fine vessels of agate, of the root of emeralds and of crystal, which are said to have belonged to the cupboard of *Constantine*; a kind of bucket eight inches deep, and as many in diameter, made of one piece of granate; a very fair sapphire, which weighs, as they say, ten ounces; twelve corslets of gold, garnished with pearls; twelve head tires in form of crowns, which are said to have been worn on certain ceremonies by the maids of honour of the empress *Helena*; a very large diamond which king *Henry III.* of *France* gave, in his return from *Poland*, to the doge *Luigi Mocenigo*; a chalice and patin covered with diamonds; a cup of one turquoise with *Egyptian* characters, seven inches in diameter and three and a half in depth; a picture of *St. Jerome* in

in fine *Mosaic*; the doge's coronet, the circle of which is of gold, the bonnet or cap of crimson velvet, and the whole enriched with precious stones and pearls of great value; the manuscript of the gospel of St. *Mark*, said to have been written by that saint himself, which consists of old leaves of very thin vellum, so defaced by time as it is hard to discern any thing in it, though the few words that are distinguishable, such as K A T A, &c. shew it is a *Greek* manuscript; a *Greek* missal covered with precious stones, with rich sacerdotal vestments, which belonged to the temple of St. *Sophia*; besides several other things that are either remarkable for their richness or their rarity, and particularly relics of all sorts.

On the right side of the church of St. *Mark* is the *Terre dell' Orologio*, or tower-clock, which represents the course of the moon, and the motion of the signs of the zodiac; the hours are struck by two brazen statues, and every time it strikes, the images of the wisemen of the east come and present themselves before an image of the virgin and the infant *Jesus*, and retire after they have made their offering.

The steeple of St. *Mark* is a very remarkable structure, and reckoned one of the greatest ornaments of the city. 'Tis built of bricks, square, and about 25 feet broad on each side. It stands by itself, separate from the church, and is of a vast height, from whence the city and the neighbouring islands form a delicious prospect. 'Tis 180 feet high to the great cornish of marble; and from the bells to the top of the steeple it is 160 feet more, supported by columns, which have another cornish and pyramid over them, covered with plates of gilt copper. On the top of all there's an angel of the same metal, about three fathoms high, with his wings extended, and shewing the

corner from whence the wind comes, with his hand. The walls are double, and betwixt them there is a winding passage up to the bells, by which one goes up insensibly without stairs.

There are a great many other very fine churches in this city, most of which are remarkable for some curiosity or another. As it would be tedious to describe them all, we shall give only a short account of those that are most deserving of a traveller's notice.

Other
churches.

The patriarchal church of *Venice* is dedicated to *S. Peter*; and that of *St. Mark*, notwithstanding all its riches, is only the Doge's chapel. *St. Peter's* is pretty large, and the front deserves to be taken notice of for its beautiful simplicity. The great altar was erected by the senate in pursuance of a vow they had made during the war against the *Turks*, in 1640. It is dedicated to *St. Lorenzo Justiniani*, whose body is placed in a stately marble tomb, supported by angels and apostles. The statue of the saint stands upon the tomb. The church of *St. Moses* has a majestic front, built by *Alexander Tremignone*, at the charge of the procurator *Vincent Fini*, who died in 1660, aged 83. The church of *St. Job* is a handsome building, remarkable for the great number of epitaphs. *St. Daniel's* is remarkable for the great altar, and the tomb of *St. John the martyr*, duke of *Alexandria*. *St. Zachary's* is a fine building; the architecture indeed is not modern, but the front is enriched with marble, and the inside beautified with several ornaments. On the great gate there is a fine marble statue, representing *St. Zachary*. *St. George Major*, belonging to the *Benedictin* monks in the isle of *Giudecca*, is in respect to architecture esteemed the handsomest church in *Venice*, being adorned with an admirable front, one of *Palladio's* curious pieces. The great altar of
this

this church is enriched with marble of the finest sort, and curiously wrought. It is also embellished with several statues, the chief of which are the four evangelists supporting a world, on which there is an *eternal Father*. The whole is of brass gilt, and was done by *Jerome Campagna*. The seats of the monks round the quire are of walnut-tree, on which the life of *St. Benedict* is described in excellent *basso rilievo*'s, where the rules of perspective are well observed, which is seldom the case of the most famous antique *basso rilievo*'s. This is the work of *Alb. Brugle*, a *Fleming*. There are a great many epitaphs in this church, which are worth a traveller's notice.

The church of *S. Maria della Salute*, belonging to the monks called *Somaschi*, is one of the most agreeable in *Venice*. The quire, altars, floor, dome, and vestry, are all extremely beautiful. The foundation was laid *March 25, 1631*, and the structure was erected at the charge of the public, who had made a vow to the virgin for deliverance from the plague. It is adorned both without and within, with about 130 marble statues. On the great altar there is a statue of the virgin, holding the little *Jesus* in her arms. On the right hand is *Venice*, imploring her assistance. On the other side is *Pestilence* flying, pursued by an angel with a torch in his hand. *St. Mark* is present with *St. Laurence Jusliniani*, and several others. All these statues are of fine marble and done by a curious hand. *St. James di Rialto* is said to be the first church that was built on those spots of ground; on which *Venice* is founded. The altar in the great chapel is of white marble, adorned with a fine statue of *St. James* by *Alexander Vittoria*. — The church of the *Redentore* is a modern structure, and very considerable, but inferior to those of *St. George* and *della Salute*.

It was built in consequence of a vow of the senate upon a deliverance from the plague in 1576, and is possessed by the capuchin friars. *Palladio* was the architect of this building, as well as of the beautiful front of *St. Francis de la Vigna*, and of *St. Lucia*. These two churches are embellished with fine altars, but the former deserves the preference in all respects. The last time it was repaired, its beautiful front was adorned with several figures, and particularly with the statues of *Moses* and *St. Paul*, in brass, with these words under the first, *Ministro umbrarum*, and under the other, *Dispensatori lucis*. The chapels and tombs are suitable to the richness of the other parts, and remarkable for the excellent elogies and epitaphs of illustrious persons.—The church of *St. John and Paul* is adorned with several statues on horseback, erected by the senate, to the honour of some illustrious generals. That of the famous *Bartholomeo Coglioni*, abovementioned, is the most remarkable. There are at least eighteen dogs interred in this church. — *Santa Maria Gloriosa*, belonging to the conventual *Franciscans*, is another of the principal churches of *Venice*, and has some magnificent tombs. It is a large handsome building, embellished with several ornaments, and remarkable for a great number of epitaphs.—The front of *St. Mary of Nazareth*, belonging to the bare-footed *Carmelites* on the canal called *Regio*, is of very fine white marble; the architecture by *Sardi*, and extremely magnificent.—The churches of *St. Justina* and *S. Salvador* are very much esteemed; the latter is adorned with several stately tombs. The great altar of *St. Justina* and the tabernacle are much admired.—In the church of *St. Maria dell' Orto*, there is a famous statue of *St. Christopher* on the great altar, done by an excellent sculptor,

sculptor, viz. *Gaspar Maranzone*. In the same church, people take notice of the magnificent chapel of the family of *Contarini*, and the *Mausoleum* of *Count Hieronymo Cavazza*. There are also some busts in it, done by *Alexander Victoria*.—The church of *St. Luke* stands in the middle of *Venice*, and was built by the architect *Joseph Sardi*. The most remarkable thing in it is the tomb of the famous satyrical poet *Peter Aretin*. His epitaph is such as he deserved.

*Condit Aretini cineres lapis iste sepultos,
Mortales atro qui sale perfricuit.
Intactus Deus est illi : causamque rogatus,
Hanc dedit : ille, inquit, non mihi notus erat.*

The front of *S. Lazurus Hospitale d' Mendicanti* is worthy of particular notice, as well as the tombs of *Aloysius Mocenigo* and *Laur. Delfino* in the same church, which were done by *James Galli*, according to the design of *Sardi*.—The front of *S. Julian* was built at the charge of a physician of *Ravenna*, and according to the design of *Sanfovin*.—The fronts of the churches of *S. Thomas*, *S. Maria Zobenigo*, and *S. Maria Formosa*, were designed by *Barth Longena* the architect. The great altar of the church of *S. Laurence* is one of the finest in the city; *Jerome Campagna* was the architect.—The church of *S. Stephen* is of *Gothic* architecture, like those of *St. John* and *Paul*, and *St. Mary of the Servites*; but it is enriched with marble, and the great altar is very fine, as well as the tabernacle. In the church called *Il Sepolcro* there is an imitation of the holy sepulchre at *Jerusalem* made in 1484. After you enter the church, take a view of the altar supported by four angels, &c. and the brazen door adorned with *basso relieve's*, which incloses our Saviour's tomb.

Palaces of
the nobility.

The palaces of the nobility at *Venice* are so numerous, that it would require a work by itself to enter into a particular description of them, there being no less than 200 along the great canal. Next to the ducal palace, that of the patriarch of *Aquileia* is the most curious and magnificent, since it is said of it, that whatever *Greece* or *Italy* produced most beautiful or exquisite, is to be found therein, insomuch that the great *Sanfovino* did not think it beneath him to write a description of it. The other most remarkable palaces are *Pisani*, *Morosino*, *Loredano*, *Rosini*, *Vendramino*, *Priuli*, *Mocenigo*, *Giustiniano*, *Foscarini*, *Capello*, *Soranzo*, *Cornari*, *Grimani*, *Nani*, &c. &c. &c. The palace *Grimani* is adorned with statues, pictures, and antient inscriptions brought from *Aquileia*. The palace of the procurator *Nani*, stands by itself in an island, and is richly furnished; but what is most remarkable in it, is its fine spacious gardens, which are here as scarce and rare as coaches.

The arsenal.

The arsenal of *Venice* passes for one of the greatest and most beautiful in *Europe*. This huge fabric is situate at one end of the city, surrounded by the sea, and a very strong high wall; there is but one entrance into it, and one single canal which opens towards the sea. In the heart of it is a deep well of sweet water, which it is pretended is proof against poison flung into it. Those who shew it to strangers affirm that it contains no less than 800 pieces of cannon, and arms for 100,000 foot, with complete equipages for 10,000 horse. The inclosure of this arsenal is computed to be near two miles in compass, and comprehends also the magazines for the vessels, melting-houses, rope-yards, forges, lodges for the galeasses, gallies, and the bucentaure; besides the havens, and docks, for the building and refitting of vessels. They shew here a piece of cannon

non which was made while the Doge was at dinner. The galeasses have three batteries in the prow, and two in the poop; the crew ought to consist of 102 galley-slaves, six on a bench. The *Bucentaure*, which is used for the ceremony of marrying the sea on Ascension-day, is a particular kind of vast galeasse, very much adorned with sculptures and gilding. Some say that the first of these vessels had the figure of a centaur in the stern, and that all which were afterwards built retained the same name. They add, that the particle *bu* signified *great* in the dialect then in use at *Venice*. There are three noblemen, who have the management of the arsenal, and the galeasses are also commanded by members of the same body, all considerable employments passing through their hands.

They have a great number of public edifices The Scuole. in this city, which are distinguished by the name of *Scuole* or schools, and are divided into chapels, halls, chambers, and lodgings, which belong to fraternities of monks, or some other particular societies. Among the rest there are six called *Scuole grandi*, viz. of *S. Mark*, adjoining to the church of *S. John and Paul*; of *Mercy* in the quarter of *Canal Regio*; of *St. John the Evangelist* in the quarter of *S. Paul*; of *Charity* in the quarter of *Dorso duro*; of *S. Roch* in the quarter of *S. Paul*; of *S. Theodore* in the quarter of *S. Mark*; which are all embellished with so much art and cost, that they may rival even the finest churches, both in the richness and beauty of their ornaments. The first and fifth are the most considerable. Here is also an academy of wits, who affect the title of *Incogniti* or unknown. Their coat of arms is the river *Nile*, with this motto, *Incognito e pur nato*, unknown and yet famed.

In

Paintings at
Venice.

In giving an account of the curiosities of *Venice*, we must not forget the paintings, with which this great city abounds, and which vie in number and beauty with those of *Rome* itself. They have two academies here, where there are always naked persons of both sexes to be designed, who are often on the stage together, and in what posture they please to put them. *Venice* has been always fertile of great painters, the principal of whom are the *Bellini's*, *Victor Capaccio*, *John Baptist Cima*, *Civetta*, *Frangipani*, *Giorgione*, *Titian*, *Francis Vecelleio* his brother, *Horatio* his son, *Mark* his nephew, *Polydore*, *Sarto Zaga*, *Lorenzino*, *Nadalino*, *Bonifacio*, *Damian Mazea*, *Alexander Maratto*, *Alexander Varottari*, *Pordenone*, old *Palma*, *John Contarini*, *Paris Bordón*, *Andrew Schiavone*, old *Bassano* (*James*) and his sons, *Francis*, *Leander*, *John Baptist*, and *Jerome*; *Tintoret*, *Paolo Veronese*, *Benedetto* his brother, *Carletto* his son, and *Lewis* his nephew, called *Frison*; *Maffæus Verona*, *Francis Montmesano*, *Zelotti*, *Sebastian Bombelli*, *J. B. Zampezzi*, &c. The works of these and some other famous artists of *Italy* are to be seen in this city, of which we shall give here a list, for the instruction of our curious traveller.

Paintings
in the palace
of St. Mark.

In the *palace of St. Mark*, going up to the college chamber, there are four squares in the four corners, in one of which you see *Vulcan* and *Cyclops*, working at the anvil; in another *Mercury* with the three *Graces*; in a third *Pallas* compelling *Mars* to peace, with the picture of plenty; in the fourth *Ariadne* crown'd by *Venus* with a crown of stars, as also a *Bacchus*, with other figures; upon the ceiling there is a square of *S. Luke the Evangelist* and a *Venetian* conferring together, as also a picture of justice and a doge; likewise several small histories in *chiaro-scuro*, with little

little boys, all very curiously done by *Tintoret*, whom the *Italians* call *furioso*, by reason of his bold manner of painting. Entering another chamber, you find, on the right hand, a great square of *Titian*, which represents the picture of faith upon the clouds, with three little angels, and below is *St. Mark*, with an armed doge kneeling. The whole ceiling is reckoned among the master-pieces of *Tintoret*. From thence you go into the chamber of the college, and in the anti-chamber, you see upon the ceiling a most beautiful square of *Paolo Veronese*, on some compartments azured in *chiaro-scuro*, with other figures of the same author. Thence you come into the royal chamber of the college, where you admire upon the ceiling the thundering of *Jupiter*, represented by flinging thunderbolts from heaven, done by the noble hand of *Paolo Veronese*. The square in front is by the same *Paolo*, and all the other fronts are by *Tintoret*. Entering into the chamber of the *Pregadi*, you meet with the beautiful great square above the tribunal, with the dead Redeemer upheld by angels, with many saints and other figures, besides two figures in *chiaro-scuro*, about the entrance at the great door. On the left hand there is a figure in *chiaro-scuro*, representing peace. Next to that is a square of the blessed virgin in the sky, *S. Mark*, *S. Peter*, *S. Lewis*, and a doge kneeling. The great square on the middle of the ceiling with a *Venetian* upon the clouds, encompassed with a multitude of gods, and other figures, is by *Tintoret*. In the chapel behind the college chamber, you see over the door *Christ* risen from the dead by *Tintoret*. Within the chapel there is a *Christ* in *Emmaus*, at table with two disciples, by *Titian*. Entering into the chambers of the council of ten, in the first of them, in the middle of the roof, you see

see a great oval of naked figures, some of the fairest works done by *Paolo Veronese*. Upon the same ceiling you see several compartments, in one of which there is a *Juno* pouring from heaven great quantities of jewels and crowns, and below the city of *Venice* in a posture to receive these gifts. In another square there is a beautiful *Juno*, holding her hands on her breast, with an old man holding his right arm under his chin, both by *Paolo Veronese*. There are likewise four figures round the middle oval, in *chiaro-scuro*, three of which are done by the same *Paolo*. After this great chamber you enter into a lesser, where in the middle compartment there is a most beautiful square, with six histories, painted in *chiaro-scuro* by *Paolo Veronese*. In the uppermost chamber of the said council, you see several fine pieces upon the ceiling, done by the said *Paolo*. From thence you go into another chamber, the ceiling of which is painted by *Tintoret*. In this same chamber, over the tribunal, there is a picture of the virgin with *Christ* and an angel, by the hand of *Raphael*. In the chamber of the grand council there is an admirable square representing paradise, done by *Tintoret*. Over against this great work, on the other side of the chamber, you see the history of the *Venetians* waging war against the *Genoese*, by *Paolo Veronese*. The ceiling is divided into three orders; in the order of *S. Giorgio Maggiore*, the first square towards the throne is by *Paolo Veronese*, the third and fourth by *Tintoret*. In the second order, on the right side of the throne, there are likewise some pieces of *Paolo* and *Tintoret*. In the third order there is a large square also, by *Tintoret*. The great oval towards the throne is a noble piece of *Paolo Veronese*. In the chamber called *Sala del scrutinio* there is a great square of the last judgment, by *Tintoret*.

In

In the *Magistrato delle Biade*, all the ceiling is painted by *Paolo Veronese*, and in one of the chambers there is a square of the resurrection by *Tintoret*. In the little church of *S. Nicholas* in the palace of *S. Mark*, you see the four evangelists, two on each side the altar; and at a distance in a half-moon the virgin with the child *Jesus*, *S. Nicholas*, and a Doge, all done by *Titian*. Over the door is another half-moon, with a *S. Mark* sitting upon a lion, rarely well done by *Titian*. Over a door of the stair-case, by which the Doge goes into the college, a *St. Christopher* with the child *Jesus* on his shoulders, a fair work of *Titian*. Upon the ceiling there is the virgin with a little boy in her hand by *Titian*.—Entering the library on the left hand you see seven philosophers, the two first as likewise the fourth, fifth, and sixth by *Tintoret*; the seventh with a globe in his hand by *Schiavone*. On that side towards *St. Mark's* steeple, there are four other philosophers by *Tintoret*. On the side towards the *Piazza* there are seven philosophers, the second by *Schiavone*, and the third laying his hand upon his breast, by *Paolo Veronese*. Upon the ceiling are three rounds by *Paolo Veronese*, and the other three by *Schiavone*.—In a chamber called the *Procuratie* there are several portraits by *Tintoret*.—In the *Magistrato delle Legne*, upon the roof you see a square by *Paolo Veronese*; and over the tribunal five portraits of senators, by *Tintoret*.—In the church of *S. Geminiano* as you enter the church at the great door, there is a *S. Catherine* and an angel by *Tintoret*. The portals of the organ are by *Paolo Veronese*. In *S. Gallo Abbazia*, there is a square of our Saviour in the middle and two saints by *Tintoret*.—In *S. Moses*, in the chapel of the blessed sacrament, on the right hand a *Christ* washing the feet of the apostles, by *Tintoret*.
In

Paintings in
other parts
of the town.

In the chapel on the left hand near the sacristy, the altar-piece is the virgin with her son by *Tintoret*.—In *Santa Maria Zobenigo*, there is a picture of our Saviour in the sky, accompanied with angels, and below there is a *S. Justina*, and *S. Francis of Paula*, by *Tintoret*. The organ is also painted by the same hand; and on the outside of the portal you see the conversion of *S. Paul*, and within side the four evangelists, and on the ceiling, going out of the great door the virgin with her son, all by the same artist. —Upon the front of a house near to the palace of *Pisani*, and the palace of *Flangini*, in *S. Maria Zobenigo*, are painted by the hand of *Giorgione*, many freezes in *chiaro-scuro*, in yellow, red, and green.—In *S. Maurizio*, there is a palace of the family of *Soranzo*, all painted by *Paolo Veronese*, with four histories of the *Romans*, adorned with many boys with garlands, and below there are two figures finished in *bronzos*. In the church of *S. Samuel*, a fine picture of *Christ*, the blessed virgin, and *S. John Baptist* by *Tintoret*.—In the first cloister of the convent of *S. Stephen*, *Austin* friars, twelve beautiful histories representing part of the old and part of the new testament, all done by *Pordenone*.—In the church of *S. Benedetto* the portals of the organ are painted by *Tintoret*; on the outside there is *Christ* with the *Samaritan* woman, and within is the annunciation.—In the school of *S. Girolamo*, there is a square of *Tintoret*'s, with the miracle of *S. Jerome*. Here likewise you may see four squares of *Paolo Veronese*; one is the coming of the wise men; a second the disputation with the doctors; a third the assumption of the virgin. Above the bench there is a most beautiful picture of the virgin, and *S. Girolamo*, by *Tintoret*.—In the church of *S. Luke*, the high altar-piece represents the
blessed

blessed virgin in the sky with our Saviour and angels, and below on the ground *St. Luke* sitting upon the bull; these are the precious works of *Paolo Veronese*.—In the church of *S. Salvatore*, the high altar-piece represents the transfiguration of *Christ*, an excellent work of *Titian*. In the chapel on the right hand of the great altar, there is a picture of the annunciation also by *Titian*.—In the *Fontico de Tedeschi*, on the front over the canal there are several figures painted by *Giorgione*. The front towards the land is by *Titian*. In the *German* merchants dining-room there are several beautiful histories, by *Paolo Veronese*.—In *S. Giuliano*, there is a supper of *Christ* with the apostles, by *Paolo Veronese*, as likewise a dead *Christ* in the sky upheld by angels; and below on the ground is *S. Mark*, *S. James*, and *S. Girolamo*, all by the said *Paolo*.—In the church of *S. Paul*, entering at the great door, there is a charming piece representing the supper of our Saviour with his disciples, by *Tintoret*. In the place before *S. Paul's*, upon the front of the house of *Scranzo*, there are several fine figures of *Giorgione's*. In this same parish of *S. Paul*, you see the palace of *Zani*, painted most beautifully by *Andrew Schiavone*.—In the church of *S. Sylvester*, entering the great door, you see on your left hand the famous visit of the wise men by *Paolo Veronese*. There is also in the same place a fine picture of *S. John* baptizing *Christ* by *Tintoret*.—In the church of *S. John di Rialto*, the great altar-piece, expressing the same saint giving alms to the poor, is done by the great *Titian*. In the chapel, on the left hand of the said altar, there is a picture of the saints *Catharine*, *Sebastian*, and *S. Rocco*, with a little angel, by *Pordenone*. The cupola is painted in *fresco* by the same hand, and in the angles of the cupola the four evangelists

gelists also by *Pordenone*, and behind the great altar, on the outside of the church upon the wall, you see this saint giving alms to the poor, a charming picture by the same hand.—In the school of *S. John the Evangelist*, the ceiling of the *Albergo*, done by the great *Titian*, is vastly admired.—In the church of the *Padri Conventuali*, the picture of the conception of the blessed virgin is a charming piece, by *Titian*. In the great chapel there is the great and famous picture of *Titian*, representing the virgin *Mary* ascending into heaven, with the eternal Father above, and below the apostles in admiration.—In the school of *S. Francis*, the ceiling is beautifully painted by *Pordenone*.—In the church of *S. Rocco*, entering the church, on the left-hand, there is a great square with *S. Martin* on horseback, by *Pordenone*. On the other side of the church, there is another great square representing *Christ* curing a sick person of the palsy, a fine piece by *Tintoret*. The great chapel is all painted by *Tintoret*, except the cupola and the four evangelists, which are by *Pordenone*. In a chapel on the left-hand above the altar, there is a square with our Saviour carrying the cross, by *Titian*. The organ is painted within and without by *Tintoret*.—In the school of *S. Rocco* there is a vast number of excellent pictures, chiefly by *Tintoret*, but that which is most admired is the famous crucifixion, one of the finest pieces that ever came from *Tintoret*. In the same school, over the first stairs, there is an annunciation by *Titian*. In the church of *S. Nicolao de' frati*, the high altar-piece with the blessed virgin in the sky, and many saints below, viz. *S. Nicholas*, *S. Catharine*, *S. Francis*, *S. Anthony of Padua*, and *S. Sebastian*, is an admirable piece by *Titian*. On the right hand of the said altar, there

there is a picture of *S. John* baptizing *Christ*, by *Paolo Veronese*. There are also two prophets and two sibyls in *chiaro-scuro*, as likewise a square with *Christ* upon the cross, by the same *Paolo*, who has also painted the ceiling admirably well.

In the *Quartier di Castello*, at the nuns church ^{Paintings in} of *S. Joseph*, on the first altar on the right hand, ^{the Quartier} entering by the great door, there is a *S. Michael* ^{di Castello.}

the archangel and a senator by *Tintoret*. On the same side at the third altar, a picture of the transfiguration, by *Paolo Veronese*. The great altar-piece is an admirable fine picture of the nativity of our Saviour, by the same *Paolo*.—

In the nuns church of *St. Daniel*, as you enter the church at the great door, the first picture is *S. Katharine* disputing with the doctors, by *Tintoret*. The piece at the great altar, representing *Daniel* in the lions den, is by *Pietro di Cortona*.

—In the church of *S. Maria Formosa*, the great altar-piece representing the assumption is by *Tintoret*. On the left hand beside the great altar, and near the door, there is a little chapel, where you see a picture divided into five parts, an excellent piece by old *Palma*.—In the church of

S. Leone, the picture at the great door, on the left hand, with *St. James* the apostle, is by *Titian*.—In the church of *S. Maria*, entering at the great door, you see on the left hand a little picture with *S. Daniel* in the lions den, by *Paris Bordone*.—In the church of *S. Fran-*

cesco delle Vigne, entering the church at the great door, in the fourth chapel on the right hand, there is a picture of the resurrection of *Christ* by *Paolo Veronese*. On the other side of the

church, in the fifth chapel there is a picture of the virgin with her son, *St. John*, *S. Joseph*, *S. Katharine*, and *S. Anthony* the abbot, by the same *Paolo*, and in the sacristy another piece by the said hand. —In the church of *St. John* and

Paul

Paul, as you enter the great door on the left hand, there is a large square of *St. Peter* martyr, by *Titian*.—In the school of *S. Mark*, there are four great squares, which are prodigiously admired, particularly that which is at the head of the school with *S. Mark* flying through the sky; all the four represent the miracles of the above-said saint, and are done by *Tintoret*.—In the *Albergo* of the said school, as you enter, the first square on the left-hand is by *Giorgione*. The second representing old *Barcarole*, as he presents the ring given by *S. Mark* to the serene prince, is by *Paris Bordone*.—In the church of the hospital *de Mendicanti*, on the left hand as you enter the great door, at the second altar there is a picture of *S. Helen* worshipping the cross, with other figures, by *Guercin da-Cento*.—

Paintings in
the *Sestier di*
Canal Reg-
gio.

In the church of *S. Maria nova*, entering by the great door, the first picture on the left hand, with *S. Girolamo* in the wilderness, is by *Titian*.—In the church of *Santi Apostoli*, the square on the right hand of the great altar, where it rains manna in the desert, is by *Paolo Veronese*.—In the Jesuits church, entering the great door, at the second altar on the right-hand, you see a piece of the martyrdom of *S. Laurence*, an excellent picture by *Titian*. The great altar-piece represents the assumption of the virgin, and is reckon'd *Tintoret's* master-piece. On the right hand there is a square of *S. Mary* visited by *St. Elizabeth*, by *Andrea Schiavone*. On the other side of the altar there is a picture of the crucifixion, by *Tintoret*. In a chapel on the right hand of the great altar, there is a most beautiful picture of the nativity of our Lord, by *Paolo Veronese*.—In the nuns church of *S. Katharine*, the great altar-piece presents the espousal of *S. Katharine* with the child *Jesus*, an admirable piece by *Paolo Veronese*.—In the church-
of

of *Santa Sophia*, over the great door, there is a little piece of the supper of our Saviour with the apostles, by *Paolo Veronese*.—In the church of *Madonna dell' Orto*, entering the great door, you see on your left hand the first altar-piece, consisting of five saints, a fine picture by old *Palma*. At the sixth altar there is a picture of *S. Laurence Justiniani*, *S. John Baptist*, and others, an excellent piece by *Pordenone*. In the same church there are several fine pieces by *Tintoret*.—In the school of Merchants, there is a picture of *S. Christopher* and the virgin *Mary* in the sky, by *Tintoret*. In the same place there is an annunciation, with several pieces of architecture, and on each side a figure in *chiaro-scuro*, by *Paolo Veronese*.—In the church of *S. Marcellino*, the first picture on the left hand, as you enter the great door, representing an angel and *Tobias*, as also a holy hermit and a dog, is by *Titian*. The great altar-piece is by *Tintoret*.—In the *Servite* church, and that of *S. Mary Magdalen*, there are several pieces by *Tintoret*.—In the church of *S. Hermagora* and *Fortunato*, entering the great door, on the right hand under a little window you see a square with the child *Jesus*, and on each side *S. Andrew* and *S. Katharine*, by *Titian*. On the second altar, the picture of *St. Helen* is by *Tintoret*; and on the left hand of the great altar there is a supper also by *Tintoret*. In the church of *S. Job*, the piece of the fourth altar on the right hand is a most beautiful work of *Paris Bordone*.—In the church of *S. Jeremias*, all the organ, except the little doors, is painted in *chiaro-scuro*, together with the four corners; within are the four evangelists, an excellent work by *Andrea Schiavone*.

In the nuns church of *St. Andrew*, the altar-piece on the right hand of the great altar is one of *Paris Bordone's* best pieces. At the other altar

Paintings in
the *Quartier*
della *Croce*.

altar on the left hand of the great altar, there is a *S. Jerome* in the hermitage, by *Paolo Veronese*.—In the church of *S. Giacomo dall' Orio*, the picture of the chapel of *S. Laurence* is by *Paolo*. And below the said picture there is an oblong piece with the martyrdom of the afore-said saint, a charming work of the said *Paolo*. Near to a side-door of the said church, on the left hand of the great altar, you see upon the ceiling an oval with faith, hope, and charity; and the four rounds with four doctors are finely done after the usual manner of *Paolo Veronese*. In the church of *S. Cassiano*, entering the great door, on the right-hand of the first altar, you find an admirable picture of the saints *Jerome, Mark, Peter, and Paul*, by old *Palma*. The great chapel contains several pictures, all by *Tintoret*.

Paintings in
the *Quartier*
di dorso duro.

In the *Quartier di dorso duro*, at the church of *S. Pantaleone*, on the left hand of the organ, there is a large square of *S. Bernard* curing many sick of the plague; a fine piece by *Paolo Veronese*; and by the same hand there is another picture of *S. Bernard*, and the great altar-piece, representing *S. Pantaleone* curing a sick man.—In the church of the *Carmelite* friars, on the top of the organ, there are two oblong pieces, one of which represents the annunciation, the other the nativity of *Christ*, by *Andrea Schiavone*; by whose hand there is also a picture of the coming of the *Magi*, and a circumcision of our Lord. There is also another picture of the circumcision by *Tintoret*.—In the nuns church of *S. Mary Maggiore*, the great altar-piece is a fine picture of the assumption by *Paolo Veronese*. On the sides of this altar there are three great squares by *Tintoret*. In a chapel on the left hand of the great altar, there is a picture of *S. John the Baptist* by *Titian*. Entering this church at the great door, and passing the

the first altar on the right hand, there is a square representing *Noah's* ark, containing the several kinds of living creatures, and reckoned one of the finest pictures in the world, by *Giacomo Bassano*. There are likewise four squares placed on four pillars of the church, expressing the four seasons of the year, by the same *Bassano*. There are also three other squares by *Paolo Veronese*; the first representing the adulteress before *Christ*, the other the centurion prostrate before the Redeemer, and the third *Christ* in the garden upheld by an angel.—In the church of *S. Nicholas*, upon the cieling over the great altar, there is a round of *S. Nicholas* carried into heaven by the angels, by *Paolo Veronese*.—In the church of *S. Sebastian*, joining to the little door, there is a picture of *S. Nicholas*, a bishop, and an angel, by *Titian*. At the farthest altar on the same side, you see a picture of *Christ* upon the cross by *Paolo Veronese*; and on the other side of the church there is a picture of *S. John* baptizing *Christ*, by the same hand. Then follows another picture of *Christ* appearing to the two disciples going to *Emmaus*, by *Schiavone*. The walls of the church are all painted in *fresco* by *Paolo Veronese*; all the great chapel is by the same hand; the cupola and the gallery are painted in *fresco*. The great altar-piece, and the great square on the right hand of the great altar representing *S. Mark*, and *S. Marcellinus* going with *S. Sebastian* (who is in armour) to his martyrdom; as likewise the great square on the left-hand, expressing *S. Sebastian* tied to a machine of wood, and going to be martyred, are all by *Paolo Veronese*, and reckoned the finest piece that ever came from that masterly hand. The doors of the organ, and likewise the whole cieling, are all painted by the same great master, as also the little square of the nativity of *Christ* on the top of the organ, and the

small square of *S. Jerome* in the hermitage over the door of a little chapel, going into the sacristy, together with the middle partition of the coronation of the blessed virgin in the sacristy, and the four other partitions of the four evangelists. In the quire there are several pictures by *Paolo Veronese*, and in the refectory the great feast of *Christ* in the house of the *Pharisees*, by the same master.—In the nuns church of *All Saints*, the great altar-piece, the doors of the organ, and the ceiling, are all painted by *Paolo Veronese*.—In the church of the *Dominicans*, formerly the *Jesuats*, there is a picture on the third altar on the right-hand, by *Tintoret*; and upon the doors of the organ a picture of pope *Urban V.* giving the habits to the *Jesuats*, by *Titian*.——In the church of the hospital of the incurables, there is a picture of *S. Ursula* by *Tintoret*; and over a side-door of the church there is a little square of our Saviour carrying the cross, by *Giorgione*.—In the nuns church of the *Humiltà*, entering the great door, at the second altar on the right hand, you see a beautiful picture of *S. Peter* and *S. Paul*, by *Giacomo Bassano*. Upon the arch of the chapel, there is a square of *Christ* taken from the cross, a fine piece by *Tintoret*. At the high altar there is a nativity of our Lord by *Giacomo Bassano*. A little lower upon the frontispiece there is a Father eternal, and a little lower two angels, both by *Paolo Veronese*, with several other pieces, and particularly the whole ceiling, painted by the same hand.——In the church *della Salute*, there is a picture of the coming of the Holy Ghost upon the apostles, and another of *S. Mark* sitting, and several saints below, both by the great *Titian*.——Upon the roof over the quire, there are eight heads in a round form by *Titian*; and in the sacristy three squares upon the ceiling, all by the same

same hand. Below there is a great square of the marriage of *Cana in Galilee*, by *Tintoret*. — In the church of the holy Trinity, there are thirteen squares, and in the sacristy a little square of the holy Trinity, all by *Tintoret*. — In the school of Charity, there is a large square of the blessed virgin ascending the stairs of the temple, which is commonly called the presentation, with several other figures, an admirable piece by *Titian*.

In the island of *Murano*, at the church of *S. Peter Martyr*, as you enter on the left hand, you see a square representing a victory against the *Turks*, by *Paolo Veronese*. — In the nuns church of the *Madonna degli Angeli*, below the organ, there is an oval with four angels singing, a fine piece by *Paolo Veronese*; and by the same hand, a square of *S. Jerome*. The altar-piece represents the annunciation; and is a superb work by *Pordenone*. — In the nuns church of *S. James* there are three pictures, that of the great altar, the second on the right hand of the great altar, and the third on the left hand, all by *Paolo Veronese*. The organ is rarely painted by the same hand. — In the church of *S. John*, the great altar-piece represents *S. John* baptizing *Christ*, by *Tintoret*. In the palace of *Trevisano*, there are some of the beautifulest works that were ever done by *Paolo Veronese*. In the nuns church of *S. Katharine*, in the isle of *Mazorbo*, the great altar-piece is by *Paolo Veronese*. In the nuns church of *S. Antony*, in the island of *Torcello*, the great altar-piece, with the two prophets on the angles of the said altar, is by *Paolo Veronese*. On the left side of the great altar, and on the sides of the organ, there are ten squares representing the life of *S. Christina*, and both the inside and outside of the said organ is adorned with precious histories; all of them most admirable fine pieces by *Paolo Veronese*. — In the

church of the island of *S. George Maggiore*, entering at the great door, the first picture on the right hand represents the nativity of *Christ*, by *Giacomo Bassano*. Then follows a picture of the martyrs, with several other pieces, by *Tintoret*. In the refectory you see the large beautiful square representing the marriage of *Cana in Galilee*, one of the best pieces in *Italy*, and done by the noble hand of *Paolo Veronese*. — In the island of *Giudeca*, and the church of the *Redentore*, there are two pictures of *Tintoret*, one of the ascension, and the other of the scourging of *Christ* at the pillar. Entering the monastery, you see a square over the oratory, representing *Christ* sitting and the apostles kneeling, with other saints, by *Tintoret*. — In the refectory of *S. James*, belonging to the *Servites*, the roof is beautifully painted and divided in three partitions by *Paolo Veronese*. — In the nuns church of *St. Cosmas and Damian*, as you enter, you see on the left hand the blessed virgin in the sky, with *S. Cecilia*, *S. Theodore*, and *S. Marina*, by *Tintoret*. In a chapel on the right hand of the great altar, there is another picture of *Christ* on the cross, by the same hand.

Public and
private li-
braries.

Next to the paintings of *Venice*, the public and private libraries with the several collections of curiosities and antiquities are most worthy of notice. The public library of *S. Mark* is in the *Procuratie*, over-against the palace, and on the other side of the *Broglio*. It was begun by the famous *Petrarch*, who left his books Senate, and afterwards enlarged by cardinal *Bessarione*, *Aleandro*, and *Grimani*. It contains several *Greek* manuscripts, which were left it by cardinal *Bessarion*, who was a *Grecian* born. These manuscripts are now in good order, and recourse may be had to them, there being a catalogue of them published in two volumes in *folio*, with

with many curious observations : And on comparing it with a catalogue annexed to the cardinal's will, it appeared that very few books were wanting. Among the manuscripts of this library there is one *De consideratione Dei*, which they attribute to *S. Augustine*. This library is now very well stocked, the Senate having assigned a yearly sum for the increase of it. At the entrance to the library there are several antient statues, relievo's, and inscriptions, most of which were given by cardinal *John Grimani*, patriarch of *Aquileia*, and *Frederic Contarini*, procurator of *S. Mark*, and have been engraved in two volumes in *folio*, by *Zanetti*.—The library of the *Benedictines*, at *S. George Maggiore*, is very considerable and of easy access, as is also that of the *Dominicans* of *S. John and Paul*.—There are also very good libraries belonging to the *Theatins* of *S. Nicholas Tolentini*, the canons of *S. Saviour*, the barefooted *Carmelites*, as well as those at *S. Stephen*, *La Salute*, *S. Antony di Castello*, and several other convents.—The *Pisani* library is open for the public three times a week. Within the great room there is a second, where there is a large collection of prohibited books, a licence from *Alexander VIII.* being given for reading them in this place, and the heads of *Luther* and *Calvin* in relief are in that apartment. In this palace the famous collection of medaglions is kept, which belonged to the *Coreri* family. They were published without any explanation ; but 'tis said that *Alberto Mazzoleni*, a learned *Benedictin* of *Bergamo*, has wrote some observations upon them.—The library of Signor *Soranzo*, a noble *Venetian*, is a very curious collection ; among them are the manuscripts of *M. Trivisani* bishop of *Verona*.—In the palace of *Grimani Spago*, there are many noble antiquities ; those in *S. Mark's*

library were brought from a room in this palace, where there are some still remaining, particularly altars, busts, and very fine marble vases. Among the statues in this palace there is one of *Agrippa*, which is said to be the only one of him. In the same palace there is a beautiful model of an ancient temple in white marble.—The collection of medals of the *Tiepoli* family are well known to the learned world, by the catalogue published of them.—The collection of statues and busts of M. *Trivisani*, bishop of *Verona*, fell to his nephew Signor *Suares*, and was offered to be sold for 6000 *sequins*; many of them are very curious, and the bishop had fifty of them engraved, very few copies of which are got abroad.—In the palaces of *Nani*, *Rosini*, and *Justiniani*, and others, there are many rich and curious cabinets.—The rarities belonging to the family of *Capello* are worth seeing, especially the large collection of *Roman* silver medals, which are well preserved.—The library and drawings belonging to the late Mr. *Smith*, the *English* consul, (if not disposed of since his death) and the cameo's and medals of Signor *Zanetti*, are also worthy of notice.

Govern-
ment of *Ve-*
nice.

Venice was originally a democratical state under consuls and tribunes, whom *Cassiodorus* calls *maritimorum tribunos*. The Tribunes were succeeded by the Doges, of whom thirty-four or thirty-six were absolute Sovereigns. In the year 1177 it reverted to its democratical state, in which it continued till 1298. From that period it has been an aristocratical government, the supreme power being lodged in the hands of a certain number of families, written in the golden book, which is the register of the *Venetian* nobility. These are about fifteen hundred in number, and transmit their honours by descent to their posterity. The great council consists usually of 600 noblemen, who

The great
council.

who must prove their descent, and that they are above twenty-five years of age, by two credible witnesses, in order to be qualified to sit in the great council or assembly of the states. They sit upon benches according to their degree, and are summoned on occasion by those called the counsellors of the *Signoria*, by the ringing of bells in several parts of the city. When any vacant posts are to be filled, they name only nine at one session, and the council chuse thirty-six of their own number by lot to fill up the vacancies.

The Doge is the prince and mouth of the re- The doge.
public, and represents the dignity of a king in his habit and state, but has scarce the shadow of his power. He is always clothed in purple and silk, and when he appears in public, he wears either a white robe, or a cloak of cloth of gold. His head is covered with a purple cap, almost in form of a mitre, which is encompassed with a border of gold plate, and rises behind almost in the shape of a horn. His robe is faced on the shoulders with ermins, which come down very near to his middle. He is girt with a belt set with jewels, and wears painted sandals. When he marches in state, they carry a large umbrella of cloth of gold before him, a wax candle, a folding chair, a gilt sword, eight silver trumpets, and eight standards, on which are the arms of *Venice*. The public ministers have their hats on before him; but he never pulls off his cap, except at the elevation of the host, or when he receives a visit from a prince of royal extraction, or from a cardinal. All subjects appear bare-headed and standing before him, and he rises up to none. His name is put on the coin, but on the reverse he is on his knees at the feet of the *Primicerio* who sits and represents *S. Mark*. The public letters of the state are written in his

name, and sealed with a leaden seal; the laws and decrees are likewise published in his name. The letters of foreign princes are directed to him; but he must not open them without first communicating them to the council. He receives the addresses of ambassadors, but he is obliged to answer them exactly as the council have agreed upon; otherwise he is corrected for it on the spot. He cannot pardon a criminal, or go out of the city without leave of the state, and whenever he goes to the continent, his authority ceases, and he is considered only as a *Venetian* nobleman. He has the title of serenity, which they think more honourable than that of highness. From the first moment of his election, all his relations who were in public offices are displaced; and when he dies the state does not go into mourning. He is as much subject to the law as any private person, and the inquisition of state is chiefly levelled against him; so that he enjoys no more real power than the other noblemen, except a double voice in the grand council, the disposal of some small offices that belong to the palace, and the naming the primicerio and canons of *S. Mark*. With regard to acts of state, he is properly no more than the herald, for the senate enacts, and the Doge promulgates. It was formerly customary to chuse him by the acclamation of the people, but this method was abolished in 1156, since which time he is chosen by the senate, in the same manner as all those who have posts and employments under the republic.

The college.

The legislative power is lodged in the great council; but there are several other councils or courts, to whom the administration of the government is committed. These are, 1. The college composed of the Doge, his six counsellors, three of the chief of the *quarantia criminale*, six grand sages, five sages from *Terra Firma*, and five sages

sages of the orders, being twenty-six in all. This college represents the body of the state, and has a power to summon the senate. 2. The senate The senate. or *Pregadi*, who have the executive authority in the republic, determine matters of peace and war, leagues and alliances, chuse their generals, proveditors, ambassadors, and all the considerable officers in the army. They are 120 in number, and are annually chosen by ballotting in the great council, who change or continue them as they think proper. 3. The council of The council of ten. ten, who are chosen annually by the great council, and are a kind of state inquisition, having the cognizance of all crimes of state. This tribunal chuses three of their own number every month, who are called the three inquisitors of state, and have such an absolute power, that they may put any nobleman, and even the Doge himself, to death, if they apprehend him to be dangerous to the government, and that without bringing him to an open trial, or giving him an opportunity of making his defence; which seems to be very tyrannical, and contrary to all rules of justice. They have informers in all parts of the town, who are hired to keep a strict watch over the actions of the nobility and citizens. 4. The procurators of *S. Mark*, The procurators of S. Mark. who have a right to administer what is left to the church of *S. Mark*, of disposing of legacies left for pious uses, of being tutors to orphans, and the protectors of widows. They have the privilege of being present at all councils, of taking the precedence over the rest of the nobility, and exempted from all public offices except that of being ambassadors extraordinary. This dignity is attained by important offices done to the state, and is reckoned the highest pitch of honour, a noble *Venetian* can pretend to, next to that of being a Doge. 5. The high chancellor, The high who chancellor.

The coun-
sellors of
the doge.

The six
grand sages.

The five
sages.

who together with the secretaries of the re-
public represents the body of the citizens, as
the Doge and the college represents that of the
nobility. This chancellor takes place of all
other magistrates, enters into all councils,
keeps the seal of the republic, and is entrusted
with their secrets. 6. The counsellors of the
Doge, who wear a ducal vest, and, while they
are in office, consult on what is to be proposed
to the senate or great council. These gentle-
men have in some measure more credit than the
Doge himself; and when the Doge is ill, the
eldest counsellor supplies his place on public
occasions. 7. The six grand sages, who are
chosen out of the wisest men of the republic,
and have the care of directing such matters as
are to be proposed to the senate, and a power
to assemble them when the matter requires dis-
patch. Only three of these are changed at a
time, which is also the case of the counsellors
of the Doge, because 'tis not proper that affairs
of consequence should be committed to those
that have no experience. 8. The five sages of
Terra-firma are the same as the former, and in
conjunction with them compose the college.
This office is conferred on such gentlemen of
the continent as have acquired experience in
public posts. 9. The sages of the orders, who
are young men that are admitted to the college
to gain experience, but have no vote. 10. The
two *Avogadors*, who are like attorney-generals,
draw up indictments, plead against criminals,
and may for three days suspend the judgment
of all tribunals. 11. The *Quarantia Criminale*,
is a court, to which the *Avogadors* frequently
refer civil and criminal causes to be considered
anew, and sometimes they repeal sentences.—
Besides these the *Venetians* have magistrates to
curb luxury, two censors to prevent intriguing
for

for posts and preferments, six lords of the night to prevent disorders during that time, and a common proveditor who takes care of the bridges and keeps the city neat. But what is more particular in the government of *Venice* is, that every nobleman who becomes an Ecclesiastic, is for ever excluded from entering into any of the councils, and from all offices of state. By this means the court of *Rome* can have no intelligence of the secrets of the senate.

Their government upon the continent is usually managed, 1. by proveditors, who are governors sent into the provinces, with an absolute command in affairs relating to peace or war: and 2. by two noblemen, who are sent to the most considerable towns, the first of whom is called the *Podestà*, and has cognizance of all civil and criminal causes; the second who is known by the name of captain of arms, commands the soldiers in his district, takes care of the public revenue, and punishes crimes committed in the night. But in lesser towns both offices are exercised by a *Podestà*, who is changed every ten months, except in *Dalmatia* and *Albania*, where they continue two years.

The *Venetian* nobility are divided into four The Venetian nobility. classes, according to their different degrees of antiquity. The first of them consists of such as are lineally descended from those nobles who were the first founders of the republic, that is, from the 12 tribunes, who chose the first Doge in 709. These twelve families are called Electoral, and their names are *Contarini*, *Morosini*, *Baduari*, *Tiepoli*, *Michieli*, *Sanudi*, *Gradenighi*, *Memmi*, *Falieri*, *Dandoli*, *Polani*, and *Barozzi*. Next to these there are four others almost as antient, these are *Giustiniani*, *Cornari*, *Bragadini*, and *Bembi*. The former are called the 12 apostles, and the latter the 4 evangelists. There are

eight houses more, which rank with the first class, viz. *Quirini, Delfini, &c.* The second order is of those families which began to be writ in the golden book, when the Doge *Gradenigo* established an Aristocracy in 1289. In this class are the *Mocenighi, Capelli, Foscarini, &c.* The third consists of those who have raised themselves to it either by some martial exploit, or by other eminent services done to the state, and are stiled Nobles by merit. The fourth is that which is called *Nobili per soldi*, or nobles by purchase: these are very seldom employed in the great offices of the state. Now the first class being become very poor, would long since have dwindled into contempt, were it not for their having a vote with the richest in the senate, which they generally dispose of to advantage. And a candidate for the ducal dignity would have very little probability of success, if he had disoblged any of them; on which occasion they have a saying, *Io starò senza fariol, e lei starà senza corno*: You once refused me your cloak, and now you shall go without *corno*, which is the name they give to the Ducal cap.

The nobility never appear in public but in *Paduan* black cloth. They wear also a black girdle about four fingers broad, and garnished with plates and buckles of silver. Under their gowns, which fly open in summer, they have handsome black silk suits. They line their gowns with furs in the winter, and gird them close about them. Their baretta or bonnet is only a kind of cap of black worsted, with a little fringe of the same, but they wear long perukes, and commonly carry their caps in their hands, except it rains, and then they put their cap upon their head, and the stole over all. They assume the title of excellency, and look upon themselves as of equal dignity with princes
of

of royal blood. Physicians, lawyers, notaries, and those they call *Cittadini* or citizens (who are gentlemen that make up a second state betwixt the nobility and the people) are dressed in the same manner as the nobility, lest the distinction should expose them to danger, in case of any insurrection among the populace, by whom they are mortally hated. They dare not make themselves popular, lest they should be suspected of forming designs against the government; which is also the reason that they seldom visit one another, and are almost inaccessible to foreigners. The nobility is not intailed upon the eldest sons, as with us; nor are they permitted to trade, or to marry into foreign families. They have a great contempt for the antient nobility on the continent, shewing no respect to the specious titles of marquises, counts, &c. from a notion that the dignity of a noble *Venetian* swallows up all the titles that are assumed by others.

The annual revenues of the republic are com-^{Revenues}puted at near two millions sterling, which they ^{and forces.} can double if they think proper: and their land-forces amount to about 24,000 men. They are said to be able to fit out a fleet of thirty men of war, 100 gallies, and ten galeasses. When they are at war they chuse one of the nobility for generalissimo at sea, who is accountable to the senate. But they commonly name some foreign general by land, who is attended by two senators, to inspect his conduct, and without whose consent he can do nothing. These offices continue no longer than the war. But they have always a proveditor-general of the sea, who commands the fleet where there is no generalissimo, and is changed every two years. They have likewise a constant general of the gulf and the galeasses, who is removed every three

three years. Their troops consist generally of foreigners, such as *Swiss*, *Germans*, and *Sclavonians*, in whom they put a greater confidence than in their own subjects.

Religion. The religion of the republic of *Venice* is *Roman Catholic*, as is all the rest of *Italy*. Their clergy are governed by two patriarchs, the one of *Aquileia* and the other of *Venice*, the last of whom is always a noble *Venetian*, and named by the republic. In his ordinances the words *S. Sedis Apostolicæ gratia*, are always omitted. Tho' his dignity be very great, yet his authority is vastly bounded, for the civil magistrate takes cognizance of every thing relating to the priests and monks. The rectors of the parishes are chosen by the people, the patriarch having only the power of nominating to two or three benefices. They have a kind of an inquisition here, but it cannot put its decrees in execution without the consent of the state. The *Venetians* are neither governed by priests, nor monks; men of such professions being allowed indeed the diversion of masquerading, or whatever other liberties they please, but not to meddle with the government. It is said that no Jesuits are allowed to live here, except those that are natives of the state, and whose superior must be born in that metropolis. Their church is small, but curiously built, and adorned in the inside with excellent paintings, as well as with stately tombs of some of the greatest families in *Venice*. The republic tolerates *Greeks* and *Armenians*, who have their respective churches; but allows no public worship to protestants. The *Jews* have also liberty of conscience, and are computed to be about 2000 in number. They are obliged to wear red hats, and may take the degrees of doctors in medicine at *Padua*, and practise physic any where in the city and state of *Venice*. The

The *Venetian* men are slightly, handsome, ^{Venetian} and well shaped, and their dress is grave and ^{men.} becoming. The women are well shaped and ^{Women.} beautiful, witty, and of an agreeable conversation, endeavouring to improve their complexions with washes and paints. But they spoil themselves in a maner by striving to come up in height to the men: and their *croponi*, or high-heeled shoes, give them such a hobbling gait, as if they walked upon stilts. The women of quality appear very seldom but at church, where they are so veiled, that very little of their faces are seen. In the gondola's or boats they are shut up close, and are generally attended by two old women. Those of an inferior rank are also covered with a veil or scarf, when they go abroad, and open only just as much as is necessary to see their way; they don't go often abroad, for the men do every thing that is wanting without doors. Virgins are sent to nunneries in their infancy, from whence they do not stir till they marry, or take the veil. They seldom have any great personal knowledge before hand of the man they are to marry, their friends concerning themselves about nothing but the wealth and quality of the husband. The use of concubines is so generally received, that the wife ^{Courtezans.} generally lives in good correspondence with them. The ladies are so indulgent to their sons, that, as soon as they observe in any of them an inclination for the fair sex, they bargain with some of their poor neighbours for one of their daughters to be his bedfellow; by which means they prevent his marrying to a disadvantage, or contracting distempers with common harlots. They give 150 crowns in hand for a handsome young maid, as much a-year for their entertainment, and for 2000 they may have the choice of the market. Those that cannot afford to keep a mistress for their

their particular use, join with two or three friends, and have one in common amongst them. When the nobility have done with their concubines, they become courtezans. Of these there are whole streets full, who receive all comers; and as the habits of other people are black and dismal, these dress in the gayest colours, with their breasts open, and their faces all bedaubed with paint, standing by dozens at the doors and windows to invite their Customers.

Diversions. The entertainments and diversions of *Venice* are of various sorts. Though they live in a very moist air, drinking is not at all in fashion with them, nor have they any such amusements, as bowling, hunting, walking, riding or other ex-

Carnivals. ercises to employ them without doors. The carnival is the season devoted intirely to pleasure, and begins the second holiday after *Christmas*.

The great diversion of the place during the carnival, and indeed at all other times of rejoicings, is masquerading. Then they make a sort of universal change in their habits, customs, and

Masquerading. laws, forget all marks of distinction, care and business, and resign themselves up to joy and liberty, frequently attended with folly and great disorders. True it is, that they find themselves under a necessity of finding out diversions agreeable to the nature of the place, to make amends for the loss of several pleasures which may be met with on the continent. The crowd of masqueraders is often so great in the piazza of *St. Mark*, that there is no passing; a man may take upon himself what character he pleases, so he be qualified to act the part he assumes. The harlequins frequently meet, and are very witty upon one another; the doctors dispute, and thus every one endeavours to support the character he has taken upon him. Those who only desire to be spectators, take the habit

habit of noblemen. These disguises give occasion to a vast number of adventures; and there seems to be something more intriguing in the amour of *Venice*, than in those of other countries.

During this time of folly and irregularity, the better sort of company attend opera's, comedies, Operas. and gaming-houses. The poetry of their opera's, (and the same may be said of all *Italian* opera's,) is generally as bad, as their music is exquisitely good. The subject is some celebrated action of the antient *Greeks* or *Romans*, which often looks ridiculous, when you hear one of the rough old *Romans* squeaking through the mouth of an eunuch. Their poets have a particular advantage in the smoothness of the *Italian* tongue, and much more so in the difference of their poetical and prose language; for they have not only some phrases and sentences peculiar to poets as in other countries, but a multitude of words never used in common discourse. They have likewise such a different turn and polishing for poetical use, that they drop several of their letters, and appear in another form when they come to be ranged in verse. Hence the *Italian* opera seldom sinks into a poorness of language, but, amidst all the meanness and familiarity of the thoughts, has something beautiful and sonorous in the expression. Were it not for this natural advantage of the tongue, their poetry would appear wretchedly low and vulgar, notwithstanding the many strained allegories that are so much in use among the writers of this nation.

Their comedies are very indifferent, and much Comedies less than those of other countries. Their poets have no notion of genteel comedy, but fall into the most filthy double meanings imaginable, when they are desirous of making the audience merry. Four standing characters enter into every
piece

piece that comes upon the stage; the doctor, harlequin, pantaloon, and coviello. The doctor's character comprehends the whole extent of a pedant, who with a deep voice and magisterial air, breaks in upon conversation, and bears down all before him. Every thing he says is backed with quotations out of *Galen*, *Hippocrates*, *Plato*, *Virgil*, or any other author that rises uppermost, and all his companion's answers are looked upon as impertinencies and interruptions. Harlequin's part is made up of blunders; thus he mistakes one name for another, forgets his errand, stumbles over queens, runs his head against every post in his way, all which is attended with something so comical in his voice and gesture, that, though a man is sensible of the folly of the part, yet he can hardly forbear being pleased with it. Pantaloon is generally an old cully; and coviello a sharper: all four of them appear in masks, a custom most probably derived from the antient *Romans*.

Ridottos.

Their gaming-houses, called *Ridotti*, are apartments in noblemen's houses, where none but noblemen keep the bank, and fools lose their money. They dismiss the gamesters when they please, and always come off winners. There are usually ten or twelve chambers on a floor, with gaming-tables in them, and vast crowds of people; a profound silence is observed, and none are admitted without masks. Here you meet ladies of pleasure, and married women, who under the protection of a mask enjoy all the diversions of the carnival, but are usually attended by the husband, or his spies. Besides these gaming-rooms, there are others for conversation, where wine, limonade, and sweetmeats are sold. Here the gentlemen are at liberty to rally and address the ladies, but must take care to keep within the bounds of decency, lest they meet with
bravoes

bravoes or assassins; tho' these practices are not so common as formerly, the state having in a manner extirpated this race of villains. The common people divert themselves chiefly with ropedancers, jugglers, fortune-tellers, &c. who have their several stages in the piazza of *S. Mark*; there are also bull-baitings, goose-catchings, races of gondolas, fist-fightings, with several other diversions too tedious to enumerate.

But one of the most pompous entertainments ^{Marriage of} of *Venice*, is the ceremony of marrying the sea ^{the sea.} on ascension-day. This ceremony is performed in the *Bucentaur*, which is a singular kind of galeassé already by us mentioned, very much adorned with sculptures and painting. The Doge, accompanied with the senate, and a great number of the nobility and foreign ambassadors, goes on board this vessel on ascension-day to marry the sea. This custom began when pope *Alexander III.* gave them the compliment of lords of the *Adriatic*, after their fleet had defeated that of the emperor *Frederic II.* When they come to the end of their voyage, the Doge receives from the master of the ceremonies a gold ring weighing two pistoles and a half, which he throws into the sea, after pronouncing these words, *Desponsamus te mare nostrum in signum veri perpetuæ dominii. We marry thee our sea as a token of our true and perpetual dominion over thee.*

Venice was formerly the most trading city in ^{Trade.} *Europe*, when they brought the merchandize of *Asia* from *Alexandria*, and distributed it to all the countries in *Europe*. Though their commerce is much declined since that time, still the manufactures and produce of their country enable them to carry on a considerable trade with foreign merchants. They make wrought silks of various kinds, brocades, gold and silver stuffs, and

and damasks as well as velvets. They export wine, oil, fruit, *Venetian* steel, copper, glass, essences, turpentine, &c. and the goods they purchase in *Turky* are taken off by the *Germans*. The other commodities of this city are crystal, anniseed, brimstone, currants, paper, gloves, snuff-boxes, green earth of *Verona*, rice, cream of tartar, orpiment, and many other drugs that are brought from the *Levant*. The *Venice* treacle is famous over all *Europe*, and costs seven lire a pound, unless you buy a large quantity. The vipers, which are its principal ingredient, are brought from the neighbourhood of *Montfelice*, and the foot of the hills towards *Padua*. The lacker of *Venice* is usually much esteemed, and may be purchased at all prices. The *Venetian* point is what most travellers furnish themselves with: This is the occupation of the courtezans, when they have nothing better to do; it is not indeed so profitable a trade as the other, but, to make amends, it is less hazardous.

Accommodation for travellers.

The *Louvre*, the *White-Lion*, and the *French-Arms*, were reckoned the best inns in *Venice* some years ago, and perhaps are so still. But as to those who intend to spend some months in this city, the most adviseable way (and the same may be said of most other places) is to hire a furnished house. There are always some apartments to be let in the *Procuratie*, which indeed is the dearest, but at the same time the finest part of the town. At the *Louvre* they used to entertain for eight lire a day, but the *White-Lion*, and *French-Arms* were somewhat cheaper. We have observed, that there are no coaches or land-carriages at *Venice*, the custom being to go from one place to another in boats

Gondolas.

called gondolas, which you may hire for so much an hour, or for so much to a place, as you hire coaches at *London* or *Paris*. These gondo-

las

las are very pretty boats, extremely light, and of a pleasant structure; a person is conveniently seated in them under cover, as in a coach, with glassess on every side. They are all painted black, by an order of the senate, and the little cabin is also covered with black cloth or serge; but strangers may have them of other colours, and in fact foreign ministers have most sumptuous ones, in which they make their public entries. The gondoliers are excellent masters of their trade; they turn, stop, and avoid one another, with a surprizing dexterity. They stand and manage the oar in such a manner, that their faces are turned towards the place to which they are going. These fellows are likewise great intriguers, being acquainted with all the turns and windings of the streets, pretending to know the critical minutes and the private stairs, and to hold correspondence with the waiting-women. In fine, their great business is pimping; and they will offer, without asking, to deposit a sum of money, and lose it, if their wares prove unsound. For seven or eight lire a day you may hire one of the prettiest gondolas with two rowers, whom you may put into livery, and employ in what service you please. The ordinary gondolas cost fifteen pence an hour.

Of the Lagunes and neighbouring islands.

THE *Lagunes*, *Venetæ paludes*, were antiently called *Gallicæ paludes*, *Hadriæ*, *Stagna*. They make part of the gulf of Venice along the coast of the *Dogado*. They are called *Lagunes* or little lakes, from the little depth of water, and from the great number of small islands or sand-banks, scattered in this part of the gulf. All these islands were formerly joined to one another, and formed a kind of rampart against

The *Lagunes* described.

against the fury of the waves, which extended itself from north to south, about 35 miles in length, and about 600 yards in breadth; thus they covered all that territory which now lies under water. But the sea having undermined the land between one island and the other, pierced a way through that bank at six different breaches, and overflowed all the lower grounds; so that there is nothing left of it but these little islands, a great number of which do just rear their heads above the level of the water. They form a kind of half oval figure, and the six breaches by which the sea enters among these islands, are the only ports that lead up to *Venice*: these are *Brondolo*, *Malomocco*, *Chiozza*, *Lido*, and the Mouths of the three ports, and of *S. Erasmo*.

As the shallowness of the *Lagunes* contributes to the strength of *Venice*, so it is feared it will one day prove its ruin; for as the sand and ground under the water rise so considerably every where about them, as it has done at *Malamocca*, there is great reason to apprehend, not only that all those ports will in time be dried up, but that the whole tract will become a marshy and unhealthy quagmire, as some of these *Lagunes* are now, which were formerly healthy and well-inhabited. To prevent such a terrible calamity, the senate, for above these forty years, have spared no pains nor cost. Hence a considerable number of men are constantly employed in keeping those canals from being choaked up with the mud and sand which the rivers discharge into them; and another set are busied in turning the current of those rivers to some other way.

There are several small islands in the neighbourhood of *Venice*, situated in the *Lagunes*, the principal of which are, 1. The isle of *Murano*, distant

Murano.

distant two miles N. E. of *Venice*, one of the largest and most populous of them all. The chief town is of the same name, celebrated for the manufacture of glass, which was a most considerable branch of trade to the *Venetians*, before other nations learned the art. 2. The isle of *Malamocco*, situated six miles from *Venice*, *Malamocco* considerable formerly for its harbour, and for lying upon one of the narrow channels, which leads from the *Adriatic sea* to *Venice*. The harbour, from having held between fifteen and twenty fathom of water, has now not above three or four at most, so that large vessels cannot get in and out of it, but at high water, which makes them go elsewhere, so that this place is now fallen into decay. It has a town of the same name, formerly the see of a bishop, but, by reason of earthquakes and inundations, removed since to *Chiozza*. The other islands less considerable are *Chiozza*, *Torcello*, *Caorle*, and *Grado*.

Thus far we have endeavoured to give a general idea of this illustrious city and republic. We shall conclude this account with observing, that the present Doge of *Venice* is signor *Francisco Loredano*, elected *March* 18, 1752, and enjoys this dignity for life.

II. MESTRE.

Mestre is a small town of *Italy* in the *Dogado* *Mestre* of *Venice*, on the little river *Musone*, in E. long. 12. 58. lat. 45. 35. It is remarkable only for being the first landing-place on the continent when you come from *Venice*. Its antient name was *Adnonum Venetiæ*. It is the great thoroughfare to *Germany* by the province of *Tyrol*, or to *Austria* by that of *Friuli*.

Leaving *Mestre* you come to *Castel Franco*, a small town built by the *Trevigiani* in 1199. It stands on the small river of *Musone*, on the confines

confines of the *Paduano*. From thence, through a pleasant country, you proceed ten miles farther to

III. BASSANO.

Bassano. *Bassano* is a town of the territory of *Vicenza* in the republic of *Venice*, situate at the end of a very narrow valley, twelve miles north of *Vicenza*. It is watered by the river *Brenta*, which rises in the mountains of *Trent* near *Levego*, over which river there is a great wooden bridge without the town-gate. This river runs thro' the territory of *Vicenza*, from thence it proceeds to *Padua*, and empties itself in the *Lagunes*. The inhabitants of *Bassano* are reckoned expert traders; but are particularly famous for their woollen manufacture, and for carving and turnery ware. This is the native place of the famous painter *Giacomo di Ponte*, and of his four sons, better known by the name of *Bassani*. Between the *Alps* and this town there are many hilly grounds, famous for their exquisite wines, and for producing a great quantity of silk. Within the territory of *Bassano* it is computed there are 15000 souls.

Seven miles from *Bassano*, upon the right bank of the river *Brenta*, is *Valstagna*, a village situated at the foot of the mountains, where they are famous for making saws for the cutting of wood. And three miles from hence is *Campele*, a village where the monks of *S. Benedict* have a church in which the poet *Merlin Coccaio*, who wrote the *Maccaronea*, is interred.

From *Bassano* to *Trent*, travelling west, you pass thro' the valley of *Sugana*, by the antients called *Euganea*, from the people of that name who lived there. It is eighteen miles long, and only two broad. *Bassano*, as we have already mentioned, is at the end of this valley.

Primolano is a village at the head of the valley
of

of *Trent*, near which are the boundaries between the *Venetian* and *German* territories. On the top of the high mountains of *Primolano*, is a very strong rock belonging to the *Venetians*, called *Scala*. Fifteen miles eastward from thence is the little town *Feltri*, situate on a mountain near the river *Asi*, in the *Marca Trevigiana*, in E. long. 12. 16. lat. 46. It is a bishop's see under that of *Aquileia*. There is a distich attributed to *Julius Cæsar*, concerning this town.

*Feltria perpetuo nivium damnata rigore,
Atque mihi posthac non adeunda vale.*

Three miles from the rock of *Scala*, on the right bank of the *Brenta*, is *Cavolo*, a very strong fortress belonging to the *Germans*, built on a great rock, which hangs over the road, and has a very good spring. Five miles further is the river *Cismona*, which falls into the *Brenta*, and down which the *Germans* and the *Italians* send a great deal of wood, for building as well as firing, to *Bassano*, *Padua*, and *Venice*. Five miles from *Trent* is the rich and populous village of *Persene*.

The rest of the places in this journey, from *Trent* to *Augsburg*, have been already described in the second volume, chap. X. which contains a journey from *Hamburg* to *Augsburg* and *Venice*.

C H A P. III.

*Journey from Venice to Trent and Augsburg,
by the way of Padua.*

THE road from *Venice* to *Trent*, by the way Road from of *Padua*, though the longest about, is Venice to much the pleasantest, and the most frequented. Padua. The route from *Trent* to *Augsburg*, is the same as that in the preceding chapter. At *Venice* you embark in a gondola for *Lizza Fusina*, a small

village on the continent, five miles from *Venice*. Here the course of the river *Brenta* was turned by the *Venetians*, so as to empty itself at a greater distance in the *Lagunes*, to the end that in time it might not hurt the neighbouring buildings. For this purpose there are four sluices; the first at *Stra*, the second at *Dolo*, the third at *Mira*, and the fourth at *Moranzan*. From *Lizza Fusina* to *Padua* they reckon three posts. But you may take the *Padua* boat, which is drawn by horses up the river *Brenta*, and upon the road on each side of the river, you see a most delightful country, and many fine palaces, painted both within and without, with decorations of all sorts, by *Paolo Veronese*.

Proceeding then to *Padua*, the first place you come to is the village *Oriago*, in *Latin*, *Ora lacus*, because the *Lagunes* reach thus far; thence you come to *Dolo*, and thence to *Stra*. Upon the left hand you see the large and populous village of *Gambarare*.

English miles from one place to another.	VENICE	
	5	<i>Lizza Fusina</i>
	20	PADUA
	10	<i>Slesega</i>
	10	VICENZA
	10	<i>Montebello</i>
	10	<i>Caldier</i>
	10	VERONA
	12	<i>Volarni</i>
	10	<i>Peri</i>
	8	<i>Hala</i>
	7	ROVEREDO
	12	TRENT
		English miles from Venice.
		5
		25
		35
		45
		55
		65
		75
		87
		97
		105
		112
		124

Remark-

Remarkable Places in this Journey.

I. P A D U A.

PADUA is the capital of the province of *Padua*.
Padua, in the territory of *Venice*, situated in ^{Situation.}
 a fine plain, watered by the rivers *Brenta* and
Bacchiglione, in E. long. 12. 15. lat. 45. 30. It ^{Antiquity.}
 is a very antient city, being supposed by some
 to have been built by *Antenor*, after the destruc-
 tion of *Troy*, 439 years before the city of *Rome*.
 After the fall of the *Roman* empire, it went
 thro' a great many revolutions, having belonged
 successively to the *Huns*, the emperors of the
 east, the *Lombards*, the *German* emperors, and
 the family of *Carara*, till it was taken from
 the latter by the *Venetians* in 1406. It is defend-^{Fortificati-}
 ed by a double wall and regular bastions, but ^{on.}
 at present these fortifications are running to
 decay. It is divided into two towns, the old
 and new, the last of which is an addition en-
 compassing the other, in the nature of suburbs.
 The old walls, called *Antenor's*, are still to be
 seen. The town is almost of a circular form,^{Circumfe-}
 and about eight miles in circumference, but ^{rence.}
 contains a great deal of waste ground, and
 many empty houses. It was formerly one of
 the most flourishing cities in *Italy*, but its anti-
 ent grandeur is much eclipsed. The houses
 are computed at about 5000, and the number
 of inhabitants at 45000 souls. The air of
Padua is very wholesome, the water good, and
 there is plenty of every thing from the adjacent
 country. It has seven gates, fifteen bridges,
 five squares or market-places, and a great num-
 ber of fine palaces. The streets are narrow
 and the buildings lofty, which renders the lower ^{Buildings.}
 rooms very dark. Most of the streets have
 piazza's,

piazza's, which shelter the people from rain and sun, but contribute to the narrowness and obscurity of the streets. There are a great many magnificent palaces inhabited by a numerous, but half-ruined nobility, occasioned, as 'tis said, by pursuing their revenge from generation to generation. These quarrels and feuds might have been easily suppressed by the republic, did they not find their account in the confiscations arising from murders which happen on those occasions; not to mention that they are less apprehensive of a revolt, while the nobility of the conquered provinces continue at variance. For these very reasons the *Venetians* are said to encourage the scholars of the university to insult and abuse the townsmen, and even to murder them in the streets. True it is, that the university having lost its reputation by these disorders, and the number of scholars consequently decreasing, the streets are not so dangerous in the evening as formerly.

The town-house.

The most remarkable structures in *Padua*, are 1. *Il Palazzo della Giustizia*, or the town house, where their courts of justice are held; the dimensions are equal to those of *Westminster-Hall*, being 256 feet long, and 85 in breadth, without any pillar to support it; but with this advantage, that the ceiling is finely painted with astronomical figures by *Giotto* and his scholars. It was built by *Pietro d' Abano*, a native of this town, a famous physician and mathematician. Here are several handsome monuments, and among the rest one erected with an inscription to *Titus Livius* the celebrated historian, who was a native of this place. In this same hall is likewise said to be a round stone with this inscription, *Lapis approbris*; upon which, whoever will sit with his breech bare, three times, and declare himself insolvent, cannot

cannot be imprisoned for debt.—2. The cathedral of *S. Sophia*, situate in the middle of the city, which has 100,000 crowns revenue *per annum* left by the empress *Berta*, wife to *Henry IV*, who has a monument here. In the chapel of the virgin, there is an image of her said to be done by *S. Luke*, which *Robert* king of *Naples* made a present of to *Petrarch*, and he to this church, of which he was a canon.—3. The university, which is a neat square building, with rows of cloysters above and below: the schools for law and physic are very handsome rooms. This university was founded by *Charlemain*, and is famous for the study of physic, which occasioned *Padua* to be called *the learned*. The abovementioned excesses committed by the students, have been very prejudicial to the university, but at present it seems to begin to recover its former splendor. There are ten colleges in the several parts of the city belonging to this university.—4. The church of *S. Antony* of *Padua*, which is a large handsome structure, adorned with several fine pieces of painting and sculpture, and a great many beautiful monuments. In the chapel of *S. Antony*, his body lies under the altar, which is exceeding rich, and the whole chapel is lined with *basso-relievo's* of white marble by *Tullio Lombardello* and *Donatello*, representing the principal miracles of *S. Antony*. Round the altar, thirty-nine large silver lamps burn night and day. The painting in mosaic in the chapel of *S. Felix* is inimitable, done by the famous *Giotto*. The choir is remarkable for its fine carved seats, and for different statues of brass by *Vellano* of *Padua*, disciple of *Donatello*; among the rest, *Samson* dying with the *Philistines*. The library belonging to the convent is rich in printed books and manuscripts. Before the church they have

erected an equestrian statue of the famous captain *Gattamelata*, done in brass by *Donatello*. In the saint's oratory, there are three histories painted by *Titian*.—5. The church of *S. Justina*, designed by the celebrated *Palladio*, is one of the finest pieces of architecture in *Italy*. The great altar-piece, representing the martyrdom of *S. Justina*, is an exquisite performance of *Paolo Veronese*, embellished by the hand of *Agostino Caracci*. The *basso rilievo* in the choir is admirable, representing the prophecies of the *Old Testament* relating to our Saviour, with their accomplishment in the *New*; it was done by *Richard a Frenchman*. The monastery of *Benedictin* monks, to which this church belongs, is one of the finest in *Italy*, and has 50000 crowns a year. In the school there is an excellent picture of *S. Justina* done by the great *Titian*.—6. The church of the *Dominicans*; it was formerly a temple of *Juno*, and is now remarkable for several fine tombs. The convent is a handsome building, where you may see the chamber of *Albertus Magnus*; there is also a good library belonging to it.—7. The church of the *Augustinian* friars; the chapel of the *Cortelieri* was painted by the famous *Giotto*; and that of *Zabarella*, by *Andrea Mantegna*. In the sacristy there is a *S. John Baptist* by *Guido Reni*.

Other curiosities.

The other places worth seeing at *Padua*, are the garden of simples, and that of *Papafava*; the old castle; the episcopal palace, where they have a very good library, collected by bishop *Zeno*; the public library in the palace of the *Capitano*, or governor of *Padua*, where you may take a view of the dial, the paintings in this library are by *Gualtiero*; the anatomical theatre; the church of *S. Mary in Vanzo*, where there is a *dead Redeemer* by *Giacomo Bassano*; the ruins of an amphitheatre, which appears to have been larger

larger than that of *Verona*; the *Ponte Molino*, which has thirty wind-mills; the *Prato della Valle*, which has many ruins of antient edifices; the *Palazzo dell' Arena*, a noble antient structure, of oval form, behind which is a place called *Brollo*, famous for its excellent fruit; the church of the *Franciscan* friars; the church of the *Carmelite* friars; the church of *S. Laurence*, where there is an excellent picture of the martyrdom of this saint done in twelve days, by *Benedetto Possenti* of *Bologna*, for sixty crowns; near this church is the tomb of *Antenor* (as they suppose) supported by four marble columns; *S. George* in *Verdara*, belonging to the *Lateran* canons, and famous for its collection of original manuscripts; the palaces and cabinets of *Zabarella*, *Mantova*, *Corradini*, *Sala*, *Lazzara*, *Tommasini*, *Orsati*, and *Esti*; the episcopal seminary, built by cardinal *Barbarigo*, where there is a good library, and a printing-house famous for its oriental types; and, in fine, the *Stamperia Cominiana*, or printing-office of *Joseph Comino*.

Padua is the see of a bishop, suffragan of *Aquileia*; and the seat of a podesta, or governor, ^{Govern-} ^{nient.} for the republic of *Venice*. Here are two academies of *Belles Lettres*; the one called *gli Recoverati*, the recovered; and the other *gli Infiammati*, the inflamed. They have a manufac- ^{Trade.} ture of cloth, which formerly brought a great revenue to the state, and is not inconsiderable at this time; though the *English* furnish the *Venetians* clandestinely with a vast quantity of cloth, notwithstanding it is prohibited by the government. From the walls of the city, there ^{Country.} is a pleasant prospect into a fine champain country, where the fields afford the best corn in *Italy*, and the neighbouring hills excellent oil and wine, with a vast variety of delicious fruits. There are about 800 *Jews* in *Padua*, who have

three synagogues, and a ghetto or inclosure, with this inscription, *Ne populo cœlestis regni hæredi usus cum exhærede esset, &c.*

Neighbour-
hood of Pa-
dua.

The places worth notice in the neighbourhood, are the palace *d'Orsato*, five miles off; the palace of the marquis *d'Obizzi* at *Catajo*; *Petrarch's* tomb at *Arquato*; *Polverara*, a village famous for its hens; not far from hence begin the *Lagunes*, among which you may still see the ruins of *Adria*. The baths of *Abano* are only five miles from *Padua*; the mineral waters of this place are famous for curing many distempers. Beyond *Abano* is the rich monastery of *Pratalea*, of the order of *S. Benediçt*. Out of the gate of *S. Croce*, in the way to *Ferrara*, is the village of *Conselve*, belonging to the family of *Lazzara*, where stands the delightful palace, in which *Henry III. of France* formerly lodged. To go from *Padua* to *Ferrara*, you take the road called *Strada di' Rosati*, as far as the *Po*, which you pass in a boat, and there you find *Francolino*, a village five miles from *Ferrara*. But it is time to continue our journey.

I. V I C E N Z A.

Road to Vi-
cenza.

The country between *Padua* and *Vicenza*, and likewise between this last city and *Verona*, is fruitful, well manured, and almost every where level. The trees are planted chequer-wise, on which the vines are raised, and spread themselves among the branches. About three miles from *Padua* you pass the *Bienta*, which some pretend to be the *Timavus*, and others one of the *Miedracus's*. About nine miles from *Padua*, a little out of the public road, there is a country-house belonging to the family of *Contarini*, where there are many things worth a traveller's curiosity. About two miles from *Vicenza* you pass a small river called the *Terenza*.

Vicenza

Vicenza is a town of *Italy*, in the territory of *Vicenza*.
Venice, and capital of the *Vicentin*, in E. long.
 12. lat. 45. 36, the see of a bishop suffragan of
Aquileia. This was one of the most celebrated *Antiquity*.
 cities in the *Gallia Cisalpina* according to *Tacitus*,
 and is said to have stood 200 years before the
Sennones came hither from *Gaul*, and enlarged *Situation*.
 it. It stands at the foot of mount *Bericus*, be-
 twixt several small rivers, which fall into the
Bacchiglione, but none of them navigable. The
 town is encompassed by an old tottering wall,
 about four miles in circumference; and is very
 populous, having a considerable silk manufac-
 ture. It contains 11 hospitals, 29 monasteries
 of both sexes, 14 parishes, six oratories, 57
 churches, and 30,000 inhabitants. Having
 come voluntarily under the protection of the
Venetians about 300 years ago, it enjoys greater
 privileges relating to the administration of jus-
 tice, than many other cities. They have an
 academy of Belles Lettres, called by the pom-
 pous name of *Olympics*. The buildings of *Vicen-Buildings*.
za are generally magnificent, the squares and
 piazza's spacious. Over the great river there
 are four stone bridges, the finest of which is
 that of *S. Michael*, which has but one arch.
 The principal places worth seeing, are, the
 cathedral; the church called *Coronata*, from
 one of the thorns of our Saviour's crown said
 to be preserved there; that of *S. Catharine*; the
 bishop's palace; a modern theatre built in imi-
 tation of the *Roman* theatres by the famous
Palladio; a most beautiful triumphal arch by
 the same artist, near a spacious field, where the
 people of quality take the evening air in their
 coaches, and hence called *Il Corso*; count *Vat-*
manara's gardens; a magnificent town-hall,
 where the tower and dial are taken notice of;
 the *Mount of Piety* (a kind of charitable

corporation, where they take in pledges at a moderate interest, for the relief of poor people) in the gardens of *Pigafetta* and *Gualdi* the ruins of an antient amphitheatre; the ruins of some magnificent hot baths, and of a most noble aqueduct. The town house or *Palazzo della Ragione*, is one of the finest buildings in Italy. In the porch on the left hand is seen an antient inscription of the emperor *Gordian*, mentioned by *Gruterus*, p. 272.

Paintings.

They have some good paintings in this town; in the church of *S. Rocco* the great altar-piece is by *Giacomo Bassano*; in the church of *S. Leuterio*, as likewise in the church of *S. Croce*, the great altar-piece is by the same *Bassano*; in the town-hall there is a picture of the last judgment by *Titian*, and near it the history of *Noah* with his sons, by *Paris Bordone*; in the refectory of *Madonna di Monte*, there is an admirable piece of *Paolo Veronese*, representing our Saviour at a feast; in the church of the *Theatines* there is a fine picture in a chapel by old *Palma*; in the *Coronata* the adoration of the three magi is by *Paolo Veronese*; the cieling of the church of *S. Mary of Campagnano*, was painted by *Pordenone*; there are also in the same church two chapels painted in fresco by the same hand, in one the life of *S. Catharine*, in the other the nativity of our Lord, and the adoration of the magi, as also a picture of *S. Augustin* on the left hand going in. There are likewise in divers parts of the town several pictures in fresco done by this same *Pordenone*.

Neighbour-
hood of *Vi-*
cenza.

There are a great many fine country-seats in the neighbourhood of *Vicenza*, most of which were built by the famous *Palladio*, who was a native of this city. The chief of these are that of the marquis of *Capra*, that of *Cricoli*, belonging to count *Trissino*, descendant of the famous poet

poet of that name; that of count *Poiani*, and that of count *Gualdi*, where *Charles V.* lodged. At *Costosa*, a neat little town in the neighbourhood, they have a pretty invention of conveying a cool breeze into their apartments by pipes, which is a great conveniency in summer. Going out of the gate of *S. Bartholomeo* beyond the villa of *Cricoli*, is the pleasant village of *Breganza*, and further on is *Marostica*, a considerable town situated on the river *Bassa*. The air of this place is fine and healthy; the adjacent territories are very fruitful, and particularly famous for the best cherries in *Italy*. Above *Breganza* is the borough of *Lonedo*, where there is a palace of the counts of *Godi*. Going out of the gate of *S. Croce*, within 15 miles of *Vicenza*, you find the village of *Tiene*, famous for the palace of count *Porto*. From *Piovene* a large village, keeping close to the mount *Summano*, celebrated for its simples, and for the church of our *Lady*, built on the ruins of a heathen temple, and the torrent *Affico*, there is a very rugged road to *Trent*.

But taking the road of *Verona*, you come to ^{Road to Ve-} the village of *Montebello*, leaving on the right ^{rona.} hand the valley of *Dressina*, with the villages of *Valdarno* and *Arcignano*, where they have a manufacture of cloth, and on the left the village of *Lonigo*. From thence you proceed to the village of *Caldier*, famous for its hot baths, which are reckoned a remedy against barrenness in women, and obstructions in the kidneys. The church here dedicated to *St. Matthias* is said to have been a temple of *Juno*.

III. VERONA.

Verona is the capital of the *Veronese*, in the ^{Verona.} territory of *Venice*, in E. long, 11. 15. lat. 45. 20. and the see of a bishop suffragan to *Aquileia*. It is surnamed the Noble, and was formerly a

Antiquity. famed city of the *Cenomani* in *Gallia Transpadana*. It is said to have been built by the *Euganei* and *Rhæti*, to have been afterwards one of the twelve cities of the antient *Etrurians* possessed beyond the *Apennines*, till they were

Situation. driven from thence by the *Cenomani*. The situation is most agreeable, partly on a hill, and partly in a plain on the river *Adige*, which divides it into two parts. It is fortified after the modern way, and defended by three forts, two upon the hill, and one by the river-side. The fortifications were built by *Michael Sarmicbeli* of *Verona*, who first undertook to build half bastions. The town is about six miles in circumference, and both parts have a communication by four handsome stone-bridges over the *Adige*. These bridges are all worth notice, either for their beauty or their antiquity: but that which leads to the castle, is the most considerable for having but two arches over that wide river, especially as they rise but very little in proportion to the length of the bridge: it was built in 1354.

Buildings. This city is neither rich nor populous, the generality of the houses are low, the streets indifferently paved and dirty; but there are several noble palaces, public buildings, and antiquities which deserve a traveller's notice. The cathedral is rather an antient than stately building, and is remarkable for the monuments of several great men, particularly of pope *Lucius III*. There are two curious stone figures in basso relievo at the sides of the church door, which the marquis *Maffei* in his *Verona illustrata*, explains by *Orlando* and *Olivieri*, knights errant in the reign of *Charles the great*. The gallery of this church was painted by *Torbido*. The church of *S. Anastasia*, belonging to the Dominicans, is remarkable for the stately marble tomb

tomb of *Jano Fregoso*, erected by his son *Hercules* in 1565. In the church of *S. Maria Antiqua*, the great family *Della Scala*, who were long time lords of this city, lie interred under another noble monument. The church of *S. Zeno*, in the suburb of *Brescia*, is said to have been built by *Pepin* king of *Italy*, and son of *Charles the Great*. The body of *S. Zeno* lies in a marble monument under the great altar. Adjoining to it is a noble cloister of secular *Benedictines*, remarkable for the old paintings, monuments and inscriptions. The gates of the church are of brass, full of pictures in basso rilievo; at the greatest of them stands a huge holy water-pot, all of one single porphyry stone, about 8 feet in diameter. In the church of *S. Proculus* there is a large table of *Verd Antique*. In the church-yard there is a subterraneous room, in the middle of which lies a stone chest, in which the body of *Pepin* king of *Italy* is vulgarly supposed to have been deposited.

The town-hall is a fine square edifice, with Curiosities. four spacious halls, and a large court in the middle; but its principal ornament, is the great quantity of sculptures and fine paintings, particularly the statues of *Cornelius Nepos*, *Æmilius Macer*, *Pliny*, *Vitruvius* and *Fracastorius*, who were all natives of this city. The exchange is also a good building. Here are likewise a good many palaces worth seeing, particularly those of *Bra*, *Canossa*, *Bevilacqua*, *Pelegrini*, *Maffei*, *Pompei*, and *Verzi*. There are also a great many curious cabinets, as *Bevilacqua*, *Giusti*, *Maffei*, *Saibante*, *Trevisani*, and the *Capitolare*, lately increased by father *Joseph Bianchini* of the oratory. But the cabinet of count *Moscardo* in this city, is one of the finest in *Europe*, consisting of a gallery and six other rooms, all filled with antiquities and the greatest

est curiosities in art and nature, such as *Pagan* idols, instruments and utensils for their sacrifices, sepulchral urns, busts, lamps, inscriptions, the barks of several trees, which the antients used to write on, two trees of black coral, pearls, amethysts, sapphires, and a great variety of other precious stones, fossils, plants, fruits, minerals, and monstrous productions, with a prodigious quantity of medals and ancient coins, particularly some very curious ones of leather.

Paintings.

In this same cabinet there is a large collection of paintings by the best hands, particularly two small pictures of women by *Raphael*: a *S. George* killing the dragon by *Julio Romano*: *Christ* crowned with thorns by *Holben*: the virgin with her child and *S. John Baptist*; the sacrifices of *Cain* and *Abel*; *Venus*, *Mars*, and *Cupid*; *Venus*, *Mars*, and the god *Terminus*; a head of the virgin, two heads of old men, the virgin flying to *Egypt*, with several others, all by *Titian*: The virgin and her infant, *Christ* carrying his cross, two shepherds, and a winter-piece, by old *Bassano*: A crucifixion, a presentation at the temple, the marriage of the virgin, a dead *Christ* with an angel, and a vast many others, all by *Paolo Veronese*, who was a native of this city. There are some other good paintings in the churches of *Verona*, particularly an assumption of the virgin in the cathedral, by *Titian*; two admirable pictures by *Paolo Veronese* in the church of *S. George*; another fine picture, by the same *Paolo* in the sacristy of the church called *Vittoria*; in the church of the *Capuchins*, *S. Antony* of *Padua* by *Guercino*; and several pictures in different churches by *Jocondo Libera* of *Verona*.

Antiquities.

Few places have preserved more monuments of its antient greatness than *Verona*. Under the castle of *S. Peter* are the ruins of a sumptuous

tuous theatre. In the gardens of the *Dominican* friars may be seen some ruins which some suppose to be the remains of an antient *Naumachia*; but the marquis *Maffei*, a native of this city, and the ornament of *Italy*, believes them to be the remains of an antient bridge. In the middle of the *Corso* there is a very singular piece of antiquity, viz. an intire gate of a *Roman* temple, with a remarkable inscription in the year 265, in the reign of the emperor *Galienus*; the architecture of this gate shews that the art was then upon the decline, being of the *Corinthian* order. In the *Via de' Leoni*, there is a gate of the judicial Forum, famous among antiquarians; it is of the Composite order, but with *Corinthian* proportions. Near the old castle are the remains of a celebrated arch, with the name of the architect *L. Vitruvius Cerdo*: it was dedicated to four of the *Gavian* family, one of whom was consul in 146.

But the most noble piece of antiquity in *Verona*, is the antient spacious Amphitheatre, ^{theatre.} which they call the *Arena*. It stands in the flesh market, and is built intirely of marble; and tho' less than the *Coliseo* of *Rome*,* is kept in much better repair by the citizens. For the inside is still whole and sound, and the outward wall, which consisted of a treble range of columns, with portico's which surrounded the whole, tho' almost ruined, still shews the signs of the magnificence of this surprizing structure. It is of an oval figure, the greatest diameter being 233 feet, and the shortest 136. Round it are about 44 rows of seats of white marble, placed

* The circumference of the amphitheatre of *Verona* is 1290 feet, and that of the *Roman Coliseo* is 1566 feet, and besides it is higher than the amphitheatre of *Verona* by 140 feet. See the marquis *Maffei* in his treatise on the antient amphitheatres.

placed one over the other, sufficient to hold 25,000 spectators without crowding. The upper row of all takes a sweep of about 530 paces, and the lowest one of 250: every step or seat is 15 inches high, and about 25 in breadth. At each end of the *Arena* are two stately gates, 24 feet high; and just above them there is a platform 20 feet long and 10 wide, inclosed on the front and sides by a balustrade of fine marble. This stately structure some suppose to have been built by *Augustus*, others by the consul *Flaminius*, others by *Maximin*, but others with greater probability by the city of *Verona*. The architecture is composed of a *Tuscan* upper ornament according to the marqu's *Maffei*.

This city is governed by a *Podesta* from *Venice*, assisted by three councils, and other subordinate magistrates. The territory belonging to it is a very fertile and pleasant spot of ground; it is remarkable for plenty of marble, and for petrified shells. There are two strong fortifications belonging to it, *Legnago* on the *Adige*, and *Peschiera* at the extremity of the lake of *Garda* on the *Mincio*. Mount *Baldo* is famous for its simples, and for the beautiful church *della Corona*, belonging to the order of *Malta*.

Road from
Verona to
Roveredo.

Leaving *Verona*, you soon quit the fine plains of *Italy* to enter the *Alps*. Advancing into the mountains, you come to the important fort of *Chiufa*, situated at the foot of a high rock; the way which leads to it is dug out of the steep side of the same rock, and on the other side there is a precipice, at the bottom of which rolls the river *Adige*. From thence you come to *Offenigo*, the last village of the state of *Venice*, as *Borgetto* is the first of the bishopric of *Trent*. A small wooden cross is the boundary of these two sovereignties. From thence you proceed to *Hala*, or *Alla*, a spacious well-built town with a castle,

a castle, situate near the river *Adige*. A little on this side of *Roveredo*, you pass through a country full of loose rocks, scattered here and there, which is called the wood of *Roveredo*, though it has not so much as a single branch of a tree.

IV. ROVEREDO.

Roveredo is a small town of the bishopric of *Roveredo*. *Trent*, in E. long. 11. 5. lat. 46. situated on the east side of the river *Adige*. It has a strong castle, with a stone bridge over the river, the entrance of which is guarded by two large strong towers. The town is tolerably well built, and governed by a chief magistrate, stiled a *Podestat*. There are several churches and convents, that contain nothing worthy of notice. The most remarkable thing, and what they call the great wonder of *Roveredo*, is its spinning-house for a manufacture of silk, in which they have a great trade here to the fairs of *Bolzano*. They have also a very good trade in wine.

Between *Trent* and *Roveredo* is the strong fort of *Belem*, belonging to the house of *Austria*. It is situated on a rock, and commands the roads at the foot of the mountain.

V. TRENT.

This city, with the remaining towns in the *Trent*, route, as far as *Augsburg*, having been described in the preceding volume.

CHAP. IV.

Journey from Venice to Vienna.

THERE are two different roads from *Venice* to *Vienna*; the first is through *Carinthia*, and the second through *Carniola*. In the

the first road, which is the shortest, you may hire a chaise at *Mestre* for *Vienna*, and give the *Vetturino* 14 or 15 ducats for your passage, all charges included, or from seven to eight ducats without including all charges. The second is the post-road by the way of *Laubach* and *Gratz*, and has much the best accommodations for travellers.

There is also a third way from *Venice* to *Vienna*, which is by taking ship at *Venice* for *Trieste*, and from thence by land to *Laubach* and *Vienna*.

The first Route.

English miles from one place to another.		VENICE	
	5	<i>Mestre</i>	5
	15	TREVIGO	20
	15	<i>Conegliano</i>	35
	12	<i>Sacil</i>	47
	10	<i>S. Vogadro</i>	57
	5	<i>Spilembergo</i>	62
	5	<i>Pinzano</i>	67
	12	<i>Venzon</i>	79
	14	<i>Resciuta</i>	93
	5	<i>Chiusa</i>	98
	4	<i>Pontiebba</i>	102
	8	<i>Taviso</i>	110
	4	<i>Tyrm</i>	114
	4	VILLACH	118
	24	S. VEIT	142
	8	<i>Freyfach</i>	150
	8	<i>Im Bade</i>	158
	8	<i>Neumarckt</i>	166
	8	<i>Saising</i>	174
	16	JUDENBURG	190
	8	KNITTELFELD	198
	12	<i>Loiten.</i>	210
			English miles from Venice.

English miles from one place to another.	12	<i>Bruck en der Muhr</i>	222	English miles from <i>Venice</i> .
	8	<i>Krugel</i>	230	
	8	<i>Mehrzuschlag</i>	238	
	8	<i>Schotwien</i>	246	
	8	<i>Neukirchen</i>	254	
	8	<i>Newstadt</i>	262	
	4	<i>Salenau</i>	266	
	8	<i>Traeskirchen</i>	274	
	12	VIENNA.	286	

The second Route.

	Post Stages.		Post Stages.
VENICE		<i>Freystritz</i>	1
<i>Mestre</i>	1	<i>Mabrburg</i>	1
<i>Conegliano</i>	1 $\frac{1}{2}$	<i>Erenauen</i>	1
<i>Sacil</i>	1 $\frac{1}{2}$	<i>Mubregg</i>	1
<i>Codroipo</i>	1	GRATZ	2
<i>Portenone</i>	1	<i>Pechau</i>	1
PALMA NOVA	2	<i>Rotelsab</i>	1
<i>Gradiska</i>		PRUCK	1
<i>S. Croce</i>	1	<i>Kriegla</i>	1
<i>Il Bosco</i>	1	<i>Mehrzuschlag</i>	1
<i>Wernich</i>	1	<i>Schotwein</i>	1
LAUBACH	2	<i>Neukirchen</i>	1
<i>Popetsch</i>	2	<i>Newstadt</i>	1
CILLY	1	<i>Traeskirchen</i>	1
<i>Ganowitz</i>	1	VIENNA	1

Remarkable Places in the first Route.

I. T R E V I G O.

T*Revigo*, or *Trevifo*, is a city of *Italy*, in the *Trevigo* territory of *Venice*, and capital of the province of *Trevigiano*, in E. long. 12. 40. lat. 45. 45. It is situated on a rising ground in a large plain, on the river *Sile*, which furrounds the town, and fills the ditches with water. This situation

Situation. Situation addsto the strength of its fortifications, which are esteemed very good. It is a handsome, large, and pleasant town, adorned with several fine churches, towers, and fountains. They have the same conveniency of piazzas here as at *Padua*, to shelter you from the sun and rain. The church of *S. Peter* is a very handsome building, where you may see the histories of the nativity and resurrection of *Christ*, by *Paris Bordone*, and an excellent picture of the annunciation by *Titian*. In the church of *All-Saints*, there are several pieces by *Paris Bordone*, and one by *Giacomo Bassano*. In the church of *S. Paul* there are some excellent pieces by *Paris Bordone*. In the church of *S. Magdalen* the great altar-piece is by *Paolo Veronese*. In the church of *S. Austin* there is an admirable picture of *S. Joachim*, *S. Anne*, *S. James* and *S. George* by *Paolo Veronese*; and in the refectory of the nunnery there is a picture representing the marriage of *Cana in Galilee*, by the same hand. In the *Mount of Piety* there is a *Christ* with a little angel, an excellent piece by *Giorgione*. This city is a bishop's see, and was formerly the residence of the marquisses of *Lombardy*, from whence it obtained the name of the marquisate. The adjacent country is very plentiful, particularly in fruit and wine. On the top of the mountains, towards the north, is the village of *Afola*, formerly a *Roman* colony, where a *Queen of Cyprus* went to retire, having built in that neighbourhood a beautiful grotto, and from thence the famous Cardinal *Bembo* intitled his dialogues.

Read from
Trevise to
Ponticbla.

From *Trevise* you go to a village called *Lovadina*, where you pass the *Piave*, which is a very rapid river; and if you have a large boat you pay thirty or forty soldo's a horse, if a small one you pay ten. From *Lovadina* you come to the

the village of *Conegliano*, near the river *Mottegan*; this place is built partly on a hill, and partly in a plain, has several pretty houses, and is very populous, which is owing to its temperate air. From thence you proceed to the village of *Sacile* on the river *Livenza*; from thence to the villages of *S. Vogadro* and *Spilembergo*. The remainder of the journey from *Vogadro* the posts are not regulated, but you may hire horses all the way. Here you wade over the river *Tagliamento* if it be fordable, and go to *S. Daniele*; but if it be not fordable, you must take a boat at *Pinzano*. Before you come to *Venzon*, there is a very ugly mountainous road four miles long, scarce passable for carriages. At *Venzon* some bodies have been lately dug up uncorrupted, like those of *Bremen*, and are seen in a room under the baptistery.

From *Venzon* the road is level again, till you come near to *Resciuta*. Within three miles of the village of *Resciuta*, you pass a wooden bridge, over the river *Fella*, and you must keep to the right hand, to ascend a very steep rocky mountain: Soon after you come to the village of *Chiufa*, and thence to the little town of *Pontiebbia*, famous for its gunsmiths. When you have passed half way over the bridge of *Pontiebbia*, you are out of the *Venetian* dominions, and in those of the house of *Austria*. At *Pontiebbia* you must take care to have your horses shod, the rest of the road through *Carinthia* and *Stiria*, being very rocky and mountainous. Coming back from *Germany* this way you must be provided with a passport of health, otherwise you will be forced to go back, or obliged to perform quarantine for forty days. The remaining places in this route belong to *Germany*, wherefore we must refer the reader to the second volume of this work, chap. xvi.

Remark-

Remarkable Places in the second Route.

THIS is the same as the preceding route as far as *Sacil*; from thence you advance to the village of *Pordenon*, and thence to the village of *Codroipo*. Here you pass the river *Tagliamento*.

I. PALMA NOVA.

*Palma
Nova.*

Palma Nova is a town of *Italy*, in the territory of *Venice*, and province of *Friuli*, in E. long. 13 30. lat. 46. 12. It is reckoned one of the largest and most regular fortifications in *Europe*, being the greatest bulwark of the *Venetian* state, and of all *Italy* on this side of *Germany*, and built for this purpose by the *Venetians*, in 1594. The ditch is thirty paces broad, and twelve deep, which they keep always dry, lest it should render the place unhealthful; but they can, upon any occasion, overflow it. The town is beautifully laid out, but not quite finished. The piazza is ornamented in the front with the dome of the church, and with divers statues and obelisks, finely gilt. In the centre of the town there is a standard fixt over a triple wall, in the middle of a sexangular piazza, from whence there is a prospect of the three gates, and six chief streets of the town. In the middle of the great bridge, cross the river, which runs by the town, there is a draw-bridge so artfully made, that a centinel, with a single touch of a small piece of iron with his foot, can draw up the bridge. The *Venetians* have cut a large canal from this town to the sea, by which means it can be supplied with necessaries from the *Adriatic*.

Aquileia.

About twelve miles from *Palma Nova*, and in the province of *Friuli*, stands the famous city of *Aquileia*, in E. long. 13. 30. lat. 46. 20. near the north-end of the gulf of *Venice*. It is a place
of

of great antiquity, and formerly of great eminence, but having been destroyed by *Attila* and the *Huns* in 452, it has continued ever since in a low condition. There are several inscriptions and antiquities to be seen in this place, which are worthy of a traveller's notice. The town, by reason of the unwholsomeness of the air, is dwindled into a poor village, scarce retaining any vestiges of its former grandeur, except its giving a title to the patriarch of *Aquileia*. The patriarch is named by the *Venetians*, and resides at *Udino*, because the town of *Aquileia* belongs to the house of *Austria*.

About eleven miles from *Palma* is the ancient city of *Udino*, capital of the *Venetian Friuli*, situate between the rivers *Tagliamento* and *Lassenza*, in the midst of a fertile and spacious plain. It was subdued by the *Venetians* in 1420, who made it the residence of the patriarchs of *Aquileia*. The castle is a handsome building; there are also some fine churches, palaces, and monasteries, which are said to be enriched with a good number of paintings of the famous *Porceno* and others. There are some mines and quarries of marble in the neighbourhood of this city.

Leaving *Palma Nova*, to go to *Germany*, you cross the river *Tagliamento*, and soon after you come to the imperial fortress of *Gradiska*, where the *Austrian* territories begin. The remaining places in this route are described in the second volume, chap. xvi.

C H A P. V.

Journey from Venice to Genoa.

THERE are two different routes from *Venice* to *Genoa*; the first and the shortest is by *Mantua* and *Parma*, without touching at *Milan*; the

The GRAND TOUR.

the second and longest is by *Milan*, and from thence to *Pavia*. Again, there are two different routes from *Venice* to *Milan*; the first and longest by *Mantua*, the second and shortest by *Brescia*. These several routes are as follow.

The first Route by Mantua and Parma.

English miles from one place to another.	VENICE	
		English miles from Venice.
5	<i>Lizza fusina</i>	5
5	<i>La Mira</i>	10
5	<i>Il Dolo</i>	15
10	PADUA	25
10	<i>Monfelic</i>	35
8	ESTE	43
6	<i>Montagnana</i>	49
10	<i>Bevilacqua</i>	59
10	<i>Sanguinetto</i>	69
10	<i>Castellaro</i>	79
10	MANTUA	89
8	<i>Borgoforte</i>	97
6	<i>Mora</i>	103
6	GUASTALLA	109
8	<i>Bressello</i>	117
10	PARMA	127
15	<i>Fornovo</i>	142
16	<i>Borgo di val di Taro</i>	158
16	<i>Varese</i>	174
12	<i>Sestri</i>	186
6	<i>Chiavari</i>	192
5	<i>Rapallo</i>	197
4	<i>Recco</i>	201
5	<i>Bogliasco</i>	206
5	GENOA	211

The second Route by MANTUA and MILAN.

<i>English miles from one place to another.</i>		VENICE	
	5	<i>Lizza Fusina</i>	5
	5	<i>La Mira</i>	10
	5	<i>Il Dolo</i>	15
	10	PADUA	25
	10	<i>Monfelicie</i>	35
	8	ESTE	43
	6	<i>Montagnana</i>	49
	10	<i>Bevilacqua</i>	59
	10	<i>Sanguinetto</i>	69
	10	<i>Castellaro</i>	79
	10	MANTUA	89
	10	<i>Castellaccio</i>	99
	10	<i>Marzaia</i>	109
	10	<i>Bozzolo</i>	129
	10	<i>Voltino</i>	139
	10	<i>S. Giacomo</i>	149
	10	CREMONA	159
	12	<i>Pizzigbittone</i>	171
	10	<i>Zurlesco</i>	181
	10	LODI	191
	10	<i>Marignano</i>	201
	10	MILAN	211
	10	<i>Binasco</i>	221
	10	PAVIA	231
	10	<i>Pancarana</i>	241
	10	<i>Voghera</i>	251
	10	TORTONA	261
	10	<i>La Bettola</i>	271
	10	<i>Serravalle</i>	281
	10	<i>Ottagio</i>	291
	10	<i>Campo Maron</i>	301
	7	GENOA	308
		<i>English miles from Venice.</i>	

The GRAND TOUR.

The third Route by BRESCIA and MILAN.

English miles from one place to another.		VENICE	
	5	Lizza Fusina	5
	20	PADUA	25
	10	Slesega	35
	10	VICENZA	45
	10	Montebello	55
	10	Caldier	65
	10	VERONA	75
	12	Castel Novo	87
	5	Desenzano	92
	12	Peschiera	104
	7	Ponte S. Marco	111
	10	BRESCIA	121
	8	L'Ospitaletto	129
	12	Palazzolo	141
	10	Cavernago	151
	10	BERGAMO	161
	12	La Canonica	175
	12	La Casina Bianca	187
	10	MILAN	197
		English miles from Venice.	

The remainder from *Milan* to *Genoa* as in the second route.

There is also a fourth route, without touching either *Mantua* or *Milan*, which is the same as the third, as far as *Brescia*.

The fourth Route.

English miles from one place to another.		BRESCIA	
	10	Orzi Novi	10
	12	CREMA	22
	10	LODI	32
	10	PAVIA	42
	10	Pancarana	52
	10	TORTONA	62
	10	NOVI	72
	14	Ottagio	86
	10	Campo Marcon	96
	7	GENOA	103
		English miles from Venice.	

R. mark-

Remarkable Places in the first Route.

THE cities of *Venice* and *Padua* have been already described in this volume; the first, page 44; the second, page 99.

Leaving *Padua*, you come to *Monfelicci*, a pretty large borough, situate on a high pleasant hill, from whence it takes its name *Mons silicis*. It is famous for the vast quantities of vipers which are caught about its neighbourhood, and carried to *Venice*, where they are used as one of the chief ingredients of their celebrated *Theriac*. The next place you come to is *Este*, an ancient town at the foot of the mountains of *Padua*, situate on the river *Bachiglione*. It has an old castle, and is supposed to give name to the family of *Este*. From thence you proceed to *Montagnana*, a small market-town in the territory of *Padua*. It is well peopled, and carries on a considerable manufacture of hemp, with which it furnishes the arsenal of *Venice*. Here you pass the little river *Novo*. At *Sanguinetto*, a small town in the *Veronese*, you cross the little river *Daniello*. Between *Sanguinetto* and *Castellara*, you cross another small river called the *Tartaro*. Coming to *Mantua*, you cross the little river *Teyone*.

I. MANTUA.

Mantua is the capital of the dutchy of that *Mantua* name, situated in the middle of a lake formed by the river *Mincio*, in E. long. 11. 15. lat. 45. 20. Its situation renders the air unwholesome, *Situation* especially in summer, because of the stagnating water; but on the other hand it gives the town a natural strength superior to most cities in *Europe*. The fortifications have been much improved *Fortificati-* of late years, especially the citadel, which is as ons. strong as art can make it. The town has a

- munication with the continent by a causeway 300 paces long on the side of *Cremona*, and by two others 5 or 600 paces long towards the north, with forts and draw-bridges for their defence. It is between four and five miles in circumference, and supposed to contain 50,000 inhabitants. The streets are spacious, straight, and neat; and the city has eight gates, three suburbs, eighteen parish churches, and forty
- Buildings.** The principal buildings are the cathedral, the churches of the Jesuits, *S. Barnabas*, *S. Maurice*, *S. Sebastian*, *S. Ursula*, and *S. Barbara*, the *Jews* synagogue, the town-house, the theatre, and the ducal palace. The cathedral is of the architecture of *Julio Romano*, and very beautiful. There is a picture here representing our Saviour when he called *James* and *John* to the apostleship, by *Julio Romano*, and another of *S. Anthony* the abbot, by *Paolo Veronese*. In the church of *St. Andrew*, there is a very extraordinary bell about six feet in diameter, round about which there are no less than eight openings in the form of windows, each three feet high by one in breadth. Here they are said to preserve some of the blood of our Saviour, which gave birth to an order of knighthood in 1608, now extinct; and besides they have two fine pictures, one the crucifixion, and the other the finding of *Christ's* blood by
- Paintings.** *Giulio Romano*. In the church of *S. Sebastian* there is a vase two feet square, and eighteen inches deep, which is used for the holy water, and seems to be very antient; on one side there is a relief of a mountain cut with trees, over it *Fides*, and underneath ΟΛΥΜΠΟΣ. There is also another antient vase which serves for the same use in the church of *S. Catharine*, where there are some paintings by *Julio Romano*. The famous poet *Baptista Mantuanus* lies buried in
- Curiosities.**

in the church of the Carmelite order, of which he was general; and *Julio Romano* in the church of *S. Barnabas*. At the *Theatins*, there is a picture by *Lodivico Caracci*.

The ducal palace in the town is large and commodious but not regular; it was furnished in a most magnificent manner, before the *Imperialists* plundered it in 1630, yet it still contains a great many valuable pictures. The palace *Favorita* without the town, on the side of the lake, is much admired for its architecture; in the court there are three or four broken statues, one is a trunk of a man in a coat of mail, finely adorned with reliefs. The palace *Del Te* near one of the gates on the S. E. side is famous for a double cross whispering-place, and for the *fresco* paintings of *Julio Romano*; some of which are said to be of the school of *Raphael*, tho' others affirm they were done by *Julio Romano* when he was young. In this palace there are likewise some antient statues. The palace of *Monmirolo*, about four miles north of the city, is a charming place, and delightfully situated. There were some other noble seats in the neighbourhood, and excellent stables of curious architecture; but they have all been very much neglected, and even some of them stripped of their furniture since this city fell to the house of *Austria*, upon the death of the last duke of the house of *Gonzaga* in 1708, without issue. However, the town is a place of pretty good trade, and is particularly famous for its silk manufacture. Near the island of *Te* is the place where, they say, *Virgil* was born, and is now known by the name of *Virgiliana*. *Mantua* and the territory belonging to it, which is fifty miles in length, and forty in breadth, is governed by a council of two presidents, as many vice-presidents, and four nobles, under the governor of

the countries in *Lombardy*, subject to the house of *Austria*, who resides at *Milan*.

To the south of *Mantua* stands the celebrated convent of *Benedetto*, where the king of *Sardinia* had his head-quarter in the year 1734. It is a most magnificent building, worth a traveller's curiosity. The church, and especially the chapel and tomb of the countess *Matilda*, the great benefactress to the see of *Rome*, is very beautiful; pope *Urban* the eighth removed her body to the church of *S. Peter* in *Rome*.

Borgoforte. From *Mantua* you come to *Borgoforte*, which is a small town of the duchy of *Mantua*, situated on the *Po*. It is indifferently fortified, and has been often taken and retaken by the *French* and *Germans* in the late wars. Thence you proceed to the small town of *Mora*, where you pass

Guaſtalla. the *Po*, and thence to *Guaſtalla*. The last mentioned place is a small city of *Italy* on the river *Po*, in the duchy of *Mantua*, in E. long. 11. lat. 45, famous for a victory gained in this neighbourhood by the *French* and *Sardinians* over the *Imperialists* in 1734. There is a handsome palace here, which is well furnished, and belonged to a branch of the house of *Gonzaga*, who had the title of dukes of *Guaſtalla*. But the town, with the district belonging to it, was ceded by the preliminaries signed in the year 1748, at *Aix la Chatelle*, together with the duchies of *Parma* and *Placentia*, as a settlement for the infant *Don Philip*. From *Guaſtalla* you proceed to the borough of *Bressello*, belonging to the duke of *Modena*, and soon after you pass the river *Lenza*.

Bressello.

II. P A R M A.

Parma.

Situation.

Parma is the capital of the duchy of *Parma* in *Italy*, pleasantly situated on a river of the same name in E. long. 11. lat. 44, 45. The river divides it into two parts, which have a com-

communication with each other by three bridges; the form of it is almost round, and the walls about three miles in circumference. There is a ^{Fortificati-}citadel here and some other fortifications, but ^{ons.} none of them very considerable; the citadel is built after the model of that of *Antwerp*. The streets are wide and straight, and the buildings ^{Buildings.} regular but low, though there are many sumptuous palaces among them. The public buildings most worthy of notice are the cathedral, a ^{Churches.} most magnificent pile, surrounded on the outside by several ranges of pillars, and the cupola most exquisitely painted by the celebrated *Correggio*. The church of *S. John*, belonging to the *Benedictin* monks, is a beautiful piece of architecture, adorned with admirable paintings. The church of the *Capuchins* is remarkable for the tomb of the famous general *Alexander Farnese* duke of *Parma*. The church of *S. Maria della Steccata*, is a fine piece of architecture, and very rich in plate. The duke's palace is a most ^{Ducal pa-}elegant structure, but mostly admired for its ^{lace.} theatre and fine gallery. The theatre is the ^{Theatre.} finest in the world, and so admirably contrived, that from the depth of the stage the lowest whisper may be heard distinctly to the remotest part of the house; and let the voice be raised never so high, there is no manner of confusion in the sound. It has no boxes but benches raised in form of an amphitheatre; they can fill the pit with water three feet deep, on which they place little gilt boats, that with the lights and glasses which surround it form a most agreeable spectacle. The gallery is hung with a numerous ^{The gallery.} collection of pictures, done by the most eminent hands; on the side of it there is a large room adorned with inlaid tables, cabinets, works of amber and crystal, and other curious pieces; adjoining to this there is another large

room furnished with antient inscriptions, idols, busts, medals, and other antiquities. But all this fine collection of antiquities, together with the noble library, and the magnificent gallery of pictures, have been removed to *Naples*, by order of the queen dowager of *Spain*, to adorn the palace of her son *Don Carlos*. The gardens of the palace are admired for the grotto's, fountains, cascades, walks, statues, and other embellishments. There is a famous college or academy in this city, under the direction of the Jesuits, for the education of the children of the nobility, where the sciences, and all manner of exercises, are taught, with admirable regulations; it is frequented by young noblemen from *Germany*, and all parts of *Italy*. The palaces of several of the nobility in this city are also worth seeing, particularly those of the *Pallavicini*, *Rossi*, *Torelli*, *Gisberti*, *Sanvitali*, *Lupi*, *Terzi*, *Pepoli*.

There are few cities in *Italy* where there is a greater number of excellent paintings than at *Farma*. We shall give here a list of the principal ones, in the same manner as we did at *Venice*. We have observed that the cupola of the dome is exquisitely done by *Corregio*.—In the quire of the church of the *Annunciata* there is a *Madonna* with her son and four saints, and in the sacristy there is a square of *S. John* baptizing *Christ*, both by *Parmeggiano*, according to his first manner of painting.—In *S. Cecilia's* church, as you enter it on the right hand, there is an excellent picture of a *Madonna*, by *Lanfranco*.—In the *Capuchins* church, as you enter it on the left hand, there is a picture of *S. Felix* with the child *Jesus* and the virgin, by *Guercino*, and over against this there is a beautiful picture of *Christ* on the cross with *S. Catharine*, a *Capuchin*, and many angels lamenting, by *Annibal Caracci*. There is also a *S. Peter* weeping, by *Agostino Caracci*. In a chapel there is a *S. Anthony* of *Padua*,

Gardens.

Academy.

Paintings
in the
churches.

Padua, by *Tadeo Zuccaro*. At the high altar, the altar-piece is by *Annibal Caracci*, and on the side of the said altar there is a *S. Lewis* king of *France* with *S. Clare*, by the same great master.—In the church of *All-Saints*, the high altar-piece is by *Lanfranco*.—In the *Jesuits* church, the great altar-piece is an excellent performance of *Paolo Veronese*.—In the church of *S. Sepulchre*, entering the great door in the first chapel on the left hand, there is a charming *Madonna*, by *Correggio*.—In the church of the *Servites*, there is a *Madonna* by *Parmeggiano*.—In the nuns church of *S. Paul*, entering at the great door at the second chapel, there is a very fine picture of the virgin with her son, *S. Cecilia*, *S. Martin*, and *S. John*, by *Augustin Caracci*. On the great altar there is a small picture of our Lord on the judgment-seat with *S. Paul*, and *S. Catharine* at his feet, by the divine *Raphael*. In the said convent there is a chamber painted in *fresco*, by *Correggio*.—In an isle of the church of *Madonna della Steccata*, there is a picture of the adoration of the *Magi*, by *Caravagio*.—On the inside of the organ there is a *David* and a *Sibyl*, with other figures, by *Parmeggiano*.—In the church of *S. John* belonging to the *Benedictins*, the cupola is exquisitely painted by *Correggio*. In the two cross-isses there are two chapels painted in *fresco*, by *Caravagio*. Coming out of the church; at the second chapel on the left hand, there are two pictures by *Correggio*. The roofs of some little chapels are painted in *fresco*, by *Parmeggiano*. Over a little door, as you go into the convent, there is a *S. John the Evangelist*, done in *fresco*, by *Correggio*. In the first cloyster of the convent, there are a great many paintings, by *Caravagio*.

In the ducal palace of *Fontana* adjoining to the gardens, there is a great square chamber painted in the duke's palace.

painted in *fresco* by *Augustin Caracci*. In the apartment of squares there is in one chamber a square with *Venus and Adonis*, by *Paolo Veronese*. There are likewise the heads of the twelve emperors, by *Titian*. Here is also another square of many animals by *Bassano*. There is another square with a *Psyche* aloft, by *Tadéo Zuccaro*.—In the chamber of the *Ritratti*, over a door there is a square of a beautiful boy, by *Annibal Caracci*. Then follow two *ritratto*'s of a senator, and of another composing music, by the same hand. Next is a lady ordering her locks, by *Titian*. Over these is a *ritratto* of pope *Paul III.* when he was cardinal, by the great *Raphael*. Beneath these squares there is a *ritratto* of duke *Ranuccio I.* by *Caracci*. Beneath this again there is a picture of a little girl with a turban on her head, by *Julio Romano*. Next is the picture of cardinal *Farnese*, by *Caracci*. Below this cardinal there is a portrait of duke *Pietro Luigi*, by *Raphael*. Then on the third front there are two *ritratto*'s by *Parmeggiano*; and between these there is another picture of the said duke *Pietro Luigi Farnese*, by *Titian*. Not far from thence there is a soldier in armour, by *Julio Romano*. Over the door there is a picture of *Alexander the great*, by *Titian*. Behind a window, there is a *ritratto* of a philosopher, by *Andrea del Sarto*. Over the window there are two *ritratto*'s, by *Titian*; and not far from thence there is a picture of pope *Paul III.* and on the other side of the window there are three heads, all by the same great master. On the same side there is a picture of *Francis Sebastiano del Piombo*, a painter, by *Giorgione*.—Next follows another chamber, where you will admire the marvellous gypsy, by *Correggio*. There is also a *S. Clare* with *S. Anthony* of *Paaua*, by *Caravaggio*. There are likewise four squares in this figures,

figures, viz. *S. Mary Magdalen*, *S. Peter*, *S. Jerome*, and *S. David*, by *Guercil da Cento*. Near unto these there is a *Madonna*, with the child *Jesus* and *S. Joseph* by *Raphael*. Beneath these there is a *S. John*, by *Leonardo da Vinci*. Then follows a *S. Magdalen* weeping, by *Annibal Caracci*. Then a *St Peter* and *S. Jerome*, by *Guercino*. Then a *S. Nicholas di Tolentino*, by *Pordenone*. Over a chimney there is a *Christ* carrying the cross, by *Andrea del Sarto*.—In the chamber of audience there are two squares hung aloft, by *Correggio*. There are likewise two squares, which represent two elements, viz. the earth and the water, by *Bassano*. Next to these is another picture representing *Lucretia* killing herself, by *Parmeggiano*. Underneath there is another of the espousal of *S. Catharine*, one of *Correggio's* master-pieces. On each side of this piece there is a *ritratto*; one is the portrait of *Martin Luther*, by *Raphael*, and the other by *Parmeggiano*. On the other front there is a *S. Jerem*, a half figure, by *Leonardo da Vinci*. Not far from thence there are two *ritratto's*, in little; one is the picture of *Annibal Caracci*, and the other the portrait of a lady, both by the lady's own hand.—In the chamber of the *Sivetta*, there is a *Madonna* with her Son and *S. John*, by the great *Raphael*. There are likewise three little *Madonna's*, by the same divine hand. Then follows a *Madonna* and her son and *S. Joseph*, an excellent piece, by *Augustin Caracci*. There is also a little picture of the head of a *Madonna*, by *Frederico Zuccaro*. Not far from thence there is a half figure of our Saviour after the life, by *Andrea del Sarto*. Next you may observe a dead *Christ* painted upon copper, a rare piece by *Annibal Caracci*. Then follows a little square with a *S. Francis* in a trance, a charming picture, by the same hand.—In the

chamber of the *Amoretti* there is a *Lucretia*, and a picture of *Leda* with a swan, by *Dossi Ferrarese*. Adjoining to these, there is another *Lucretia* by *Parmeggiano*. Then a passion of our Lord, and a *Madonna* with her son and *S. John*, both by *Annibal Caracci*. Another square of the *Madonna*, with *S. Joseph* and several angels, is by *Dossi Ferrarese*. There is also a *S. Paul* snatched up into the third heaven, by *Lanfranco*; and another little *Madonna* by *Guercin da Cento*.—In the chamber called the emperor's there are three pictures of *Judith*, *Tarquin*, and *Bethsheba*, which are excellent pieces, and done by a lady called *Artemisia*. There is likewise a *Venus* sleeping by *Annibal Caracci*. Over the chimney there is a square of *S. Augustin* and other figures, by *Pordenone*. Likewise twelve emperors extremely well done, by *Annibal Caracci*.—In the great hall in the middle of the said apartment, over the chimney, there is an excellent annunciation by *Correggio*. Likewise a fine picture of *Charles V.* on horseback, by *Titian*. In the same hall there is an angel flying, with many other angels, by *Annibal Caracci*. Then follow two other squares of *S. John Baptist* and *S. John the Evangelist*; and next to these, two squares of *S. Benedict* and *S. Maur*, all bigger than the life, by the same *Caracci*. On the other side of the hall, there is a nativity of our Lord, with several figures, a night piece, by *Bassano*. Right over-against the *ritratto* of *Charles V.* there is a *ritratto* of duke *Alexander Farnese* on horseback, by *Augustin Caracci*.

But notwithstanding all these fine pictures, together with the library and medals, have been removed, as we already took notice, to *Naples*, yet we have thought proper to give the above list, in order to excite the curiosity of those who intend to visit that capital, where they will find them.

them in the palace of *Don Carlos*. However, the paintings in fresco are left, both in this palace, and in the ducal villas, done by *Cesare Baglioni*.

Parma is the see of a bishop suffragan of *Bo-Trade.*
logna, and a place of good trade. The cheese so well known by the name of this city, is not made here at present, but at *Lodi*, and other parts of the dutchy of *Milan*, the pasture grounds of *Parma* and *Placentia* having been turned lately to tillage. There is an academy here *Academy.*
 who stile themselves *Innominati* or *Anonymous*, because they would rather be learned than esteemed so. Without this city the *Romans* had formerly an amphitheatre, but the ruins are scarce visible. The court of *Parma*, in the *Court.*
 reign of the late dukes of the house of *Farnese*, was one of the most elegant in *Europe*. Upon *Revolu-*
 the death of the last duke without male issue, *tions.*
Don Carlos the eldest son of his niece *Elizabeth* queen of *Spain*, was to have succeeded to this dutchy and that of *Tuscany*, by virtue of a treaty between the powers of *Europe*. But the queen of *Spain* and her son were content to relinquish their interest in these dutchies, in consideration of *Don Carlos's* being confirm'd in the kingdoms of *Naples* and *Sicily* by the house of *Austria* in 1736. At length the dutchy of *Parma* and *Placentia* were ceded in 1748, by the house of *Austria*, as a settlement for the infant *Don Philip*, brother of *Don Carlos*, by the treaty of *Aix la Chapelle*.

Leaving *Parma* at some distance, you pass *Road from*
 the river *Taro*, which is very rapid, and come *Parma to*
 to *Fornovo*, a small town of the dutchy of *Parma* *Genoa.*
 on an eminence, as you quit the plain to enter *Fornovo.*
 the *Apennin*, near the *Taro*, famous for the victory of *Charles VIII.* king of *France*, with

9000 men over 10,000 *Imperialists*, *Papalists*, and *Venetians*, as he returned from the conquest of *Naples*. Thence you proceed to *Borgo di Val di Taro*, a small town of the duchy of *Parma*, on the river *Taro*, capital of the state of *Landi*, purchased by the duke of *Parma* in 1682, of the family of *Landi*. Here you ascend still higher into the mountains, and pass the rivers *Magra* and *Pogliarco*. Thence you advance to the borough of *Varese*, in the territory of *Genoa*; and thence to *Sestri*, a little town on the eastern coast of *Genoa*, situated behind a kind of peninsula, made by the point of the bay of *Porto Fino*. Between *Sestri* and the borough of *Chiavari*, you pass the river *Lavagna*, and between *Chiavari* and the borough of *Rapallo* you pass the river *Sturla*. *Rapallo* is a little neat town, situated on a little gulf of the same name, famous for its excellent oil. *Recco* and *Bogliasco* are villages; between the latter and *Genoa* you pass the river *Besagno*.

III. GENOA.

Genoa. *Genoa* is the capital of the republic of that name, in E. long. 9. 30. lat. 44. 30. It stands in the form of a theatre, at the bottom of a little gulf upon the ascent of a hill, opening itself to the sea, from whence there is a most delightful prospect of the city. The harbour is large and deep, but lies exposed to the southwest, the most troublesome wind in those seas. There is a little harbour, built within the great one for their galleys, and two moles for the security of their ships, besides a third mole begun since the *French* bombardment in 1684, and some new batteries erected towards the sea during the last war, in order to secure them from the insults of an enemy. The town is about six miles in circumference, surrounded with a double fortification, which covers it behind, and reaches on

on both sides the shore. The nearest and best of these fortifications properly encompasses the city, and the second incloses all the rising grounds that command it. In the late war, after the memorable expulsion of the *Austrians* in 1746, several new out-works were added to the old ones, so as to render it a place of no inconsiderable strength.

Since the above-mentioned bombardment this city has been rebuilt to a great advantage, most of the houses being of brick or stone, six or seven stories high, the roofs flat, and the walls on the outside generally plaistered over and painted. It is divided into the old and new town, containing about 80,000 inhabitants; the streets of the old are very strait and uneven, so that being too narrow for coaches, people of distinction are obliged to make use of chairs and litters. In the new town the houses are Buildings. built very high, but as the ascent rises, they are somewhat lower, and at a greater distance from one another. The narrowness of the streets, and the loftiness of the houses, produces an obscurity in the lower rooms; but this is attended with the conveniency on the other hand of defending them from the heat of the sun, which is exceeding violent here in summer. The new street is a double range of palaces from one end to the other, fit for the greatest princes to inhabit. They are all richly adorned with marble, which is lavished as it were thro' every part of this fine city. There are five or six other streets of a great breadth, filled with magnificent houses, particularly the suburb of *S. Pietro d' Arena*, which is enriched with such a number of sumptuous palaces, as are sufficient to justify the title this city has assumed of *Genoa the stately*. The whole town contains about
thirty

thirty parish churches, twenty colleges, and as many convents and religious houses.

The cathedral.

The chief structures of *Genoa* are, the cathedral dedicated to *S. Laurence*, a large pile of building, but inferior in beauty to several other *Italian* churches. The inside is remarkable for the marble pillars which support the roof, and for a marble statue of *S. John the Evangelist*. The ashes of *S. John Baptist* are said to be preserved in this church in a silver vessel, which stands upon four porphyry pillars. They preserve likewise a large cup made of one single emerald, which was made a present to the republic by *Baldwin* king of *Jerusalem*, for the assistance they had given him. The church of the

The Annunciation.

Annunciation is the finest in *Genoa*, built at the sole expence of the family of *Lomellini*; the cieling is gloriously gilded, the pillars that support it are of marble, and the walls covered with most exquisite paintings. The altars are magnificent, and adorned with fine pictures done by *Rubens*, and other great masters. In the fine church of *S. Matthew*, built by prince *Doria*, there is his tomb engraved by *Montersoli*. The churches of *S. Cyr*, *La Madonna della Vigna*, *S. Matthew*, *S. Mary of Carignan*, and the *Jesuits*, are also extremely well worth a traveller's notice.

The Doge's palace.

The Doge's palace is a large building where there are chambers for the great and little council, and for the colleges, as also lodgings for the Doge and some of the senators and their families; but it is much inferior to the private palaces

The duke of Doria's palace.

of the nobility. The duke of *Doria*'s palace makes the best appearance of any in *Genoa*, and is deservedly admired for its situation, architecture, tapestry hangings, and other rich furniture, gardens, fountains, statues (and among the rest a fine one of the famous *Andrew Doria*) busts,

basso

basso relievo's, and most beautiful paintings. The other palaces most worthy of notice are those of *Durazzo*, *Pallavicini*, *Spinola*, the two *Balbi*, *Grimaldi*, *Imperiali*, *Lomellini*, and *Tursi*, which are all magnificent buildings, and most of them designed by *Alessio Galeazzi* of *Perugia*. In one of the *Balbi*, among other rarities, there is a looking-glass, said to be worth 6000 crowns. The only remarkable piece of antiquity in this city is the rostrum of an old *Roman* ship, made of iron and ending in a boar's head, which was found as they were cleaning the harbour of *Genoa*. In the arsenal they pretend to have arms The arsenal for 30,000 men, and shew several pieces of naval armour, which, pursuant to tradition, were worn by some *Genese* amazons upon a croisade, in which they distinguished themselves by their bravery. The great hospital is a vast ornament The hospital to this city, making a magnificent appearance at without, and being embellished within with fine marble pillars, and some handsome statues of the principal benefactors. It is so capacious, that they say it contains 12,000 persons. Though *Genoa* is so magnificent in other re- Painting in spects, yet it does not abound with such a Genoa. number of exquisite paintings as some other cities in *Italy*. The following are the chief we have heard of. In the church of *S. Stephen* you may see the history of the stoning that saint, an admirable piece by *Julio Romano*.—In the church of *S. Francis*, there is a picture of *S. John* baptizing *Christ*, by *Tintoret*.—In the church or oratory of *S. John Baptist*, there is a picture by *Vandyke*, and the chapel of the *Virgin* has some handsome paintings. In the church of *S. Ambrose*, belonging to the *Jesuits*, there is a picture of the *Circumcision*, by *Rubens*. In the church of the *Annunciation*, there are

are three famous pictures, by *Julio Romano*, *Van-dyke* and *Rubens*.—In the hall of the Doge's palace, there is a freeze of most beautiful boys, by *Pordenone*. In the *Villa Imperiale* there are several fine pictures, by the great *Titian*.

Antiquity. *Genoa* is a city of great antiquity, being mentioned by *Strabo* as the chief emporium of *Liguria* in his time. After the decline of the *Roman* empire, it went thro' a great many revolutions, together with the *Liguria maritima*, till it was subdued by *Charlemaign*. Various were the changes of government, which it underwent from that time to the beginning of the sixteenth century, when the celebrated *Andrew Doria*, one of the greatest admirals and generals of his age, rescued his country from the tyranny of the *French* and *Spaniards*, and settled their government in the present form in the year 1528.

Revolutions.

Government.

The legislative authority is lodged in the great senate, consisting of the signory, and 400 noblemen. The signory consists of the Doge and twelve other members, who are elected once in two years, but not eligible again in five. These, together with the Doge, decide most cases by eight votes, but in some cases by eleven. If they do not agree, they call the college, which consists of eight members, called procurators, chosen for two years, and not eligible in four; and if they still differ, they call the council, consisting of the signory, the college, and 100 more chosen out of the 400 who compose the senate, and then conclude by a plurality of votes. The Doge, who is stiled most illustrious, and called his serenity, is chosen once in two years from amongst the antient nobility, but has no more power, than the Doge of *Venice*. He is obliged to reside in the

Doge.

the palace the two years he is in office, with two of the signory and their families; and, after his office is expired, he retires to his own house for eight days, when his administration is examined, and if he be found worthy of censure, he is proceeded against as a criminal. At his election a crown of gold is set on his head, and a scepter put into his right hand as king of *Corfica*, an island subject to this republic. His guards are like those of other crowned heads, and he is clothed in robes of crimson velvet.

The senators are stiled their excellencies, and the nobility illustrious. The nobility derive their titles from the lands they possess in *Naples*, *Milan*, and other countries; on which occasion it is observed, that the republic is at a very great inconveniency by suffering her subjects to purchase honours and estates of foreign princes, because this renders their principal families dependent on a foreign jurisdiction. The revenue of this republic is computed at one million and two hundred thousand crowns *per annum*, but they can encrease it considerably, many of their subjects being very rich. They had formerly a considerable fleet, by which they gained many victories over the *Greeks*, *Venetians*, *Turks*, *Spaniards*, &c. and settled many colonies in *Asia* and the *Euxine Sea*; but their naval force is now dwindled to six gallies.

Their land forces are usually about four or 5000, but they can encrease them to near 20,000, which was the case in the late war in *Italy*. This war had like to have terminated in the ruin of the republic, but by the surprising expulsion of the *Austrians* in 1746, and by the extraordinary efforts they afterwards made in support of that measure, they contrived to save their sinking liberties.

There

Bank.

There is a bank at *Genoa*, known by the name of *S. George*, which has part of the public duties for its fund, but has suffered much in its credit by the late troubles of the republic.

Country.

Their country being a barren spot, they usually keep two or three years provision of corn, wine, and oil, and other necessaries in their magazines, which in times of scarcity they sell at reasonable rates to the people. The inhabitants are generally a cunning industrious race and more inured to hardship than the rest of the

Character of
the *Genoese*.

The barrenness of the country is a great inducement to industry, but does not excuse the character they have acquired of being a treacherous over-reaching set of people. In fact, their tricking and cunning is so well known amongst the *Italians*, as to occasion in part a proverb of theirs, *viz.* that at *Genoa* there is *sea without fish, people without faith, and women without modesty*, though with regard to the latter part the censure is perhaps too severe. It is likewise observed that there are no *Jews* at *Genoa*, because (say the rest of the *Italians*) the *Genoese* are so cunning that it would be impossible for a *Jew* to get bread amongst them.

Dress.

Persons of distinction generally dress in cloaks and black suits, and wear no swords. The people of a middle rank follow, some the *Spanish* modes, and some the *French*, according as they are affected.

Trade.

The trade of *Genoa* was formerly very considerable, but is now upon the decline; it consists chiefly of their own manufactories, as rich silks, velvets, brocades, points and gloves, of which they export a great quantity, together with wine, oil, fruits, anchovies, sweetmeats, and several sorts of drugs. The nobility and gentry apply themselves to traffic as well as the common

common people, and are said to be as well acquainted as they with the mysteries of over-reaching and cozening. There is no other religion but the *Roman Catholic* tolerated in this city, which has been the see of an archbishop since 1132. They have never an university, but an academy of wits called the *Addormentati*, or the *Drowsy*, who spend their time, like the rest of the *Italian* academicians, in composing orations, poems, and other ingenious studies, being unacquainted with the northern amusements of smoking and drinking. Strangers should take care not to imitate the *Genoese* pronunciation, which is very bad, and should mind also to get a license from the secretary, without which they cannot stay above four days in *Genoa*. Religion.
Academy.

The neighbourhood of *Genoa* is full of delightful villages, and country seats on the top of the hills. But the magnificent suburb of *S. Pietro d' Arena*, is full of such noble houses, built with such excellent taste, that they are fit for the greatest princes to inhabit.

Remarkable Places in the second Route.

FROM *Venice* to *Mantua*, this route is the same as the preceding. *Mantua* has been described in the preceding route. *Castellaccio* and *Marzaia*, are small boroughs in the dutchy of *Mantua*; at the latter you pass the river *Oglio*, and pay toll for going over the bridge. *Voltino* is the first village in the *Milaneze*. *S. Giacomo*, commonly called *la plebe St. Giacomo*, is no more than a post-house, where you change horses, and the next stage you come to is the city of *Cremona*. Road from
Venice to
Cremona.

There

There is also another way from *Mantua* to *Cremona*, viz. to the village of *Pomponefco*, eight miles, where you pass the *Po*; from thence a little further to *Viadana*, a handsome borough. Three miles further to *Sabionetta*, a small city in the territory of *Mantua*, and capital of a dutchy of the same name, which formerly belonged to a branch of the house of *Gonzaga*, but now is possessed by the house of *Austria*. From thence you proceed to *Casal Maggiore*, *Gusciola*, *Ponzone*, *S. Giovanni*, *Riccardo*, all villages on the banks of the *Po*, on the left hand as you come from *Mantua*. On the right and left as you proceed on this journey, there are several little towns and country seats, as *Gonzaga*, *Reggiolo*, *Novellara*, and *Bozzolo*, all belonging to different branches of the ducal house of *Mantua*, now extinct; *Colorno*, a delightful villa of the Dukes of *Parma*, which suffered greatly in the last war; it is three miles from *Casal Maggiore*.

I. CREMONA.

Cremona is a city of *Italy*, capital of the *Cremonese*, in the dutchy of *Milan*, in E. long. 10. 30. lat. 45. It is situated on the north side of the *Po*, from whence there is a canal which runs through this city, fills its ditches, and forms a communication with the *Oglio*. 'Tis supposed to have been built by the *Gauls* in the 444th of *Rome*, but was ruined afterwards by the *Lombards*, in 630, and rebuilt by the emperor *Frederic I.* in 1184. The city is about five miles in circumference, very well built, with wide streets, and spacious squares, but neither rich nor populous. It is defended by a castle and some other fortifications that are
of

of no great strength. The places worth seeing, are the cathedral, which has a noble portico supported by many fine marble pillars. On the inside of the front of this church there is a large history representing *Christ* crucified between the thieves ; with many other figures, a fine picture by *Pordenone*. The town house, the palace of the bishop who is suffragan of *Milan*, that of the *Podesta*, and of the signors *Affaitati* and *Trecca*, are also worth notice. There are likewise some good churches and convents, particularly those of the *Dominicans*, the *Augustins*, and the monks of *S. Jerome*, with some others. At *S. Peter's* they are said to preserve the body of *S. Mary the Egyptian*. The tower and castle built by *Frederic I.* were formerly very famous, but are now in a ruinous condition. There is an university here which is but little frequented. The inhabitants are reckoned a very industrious people, and were noted heretofore for making good knives. This city is famous for the noble attempt of prince *Eugene*, who surprized it by night in *February 1702*, but not being supported by his troops who mistook their way, and being out-numbered by the garrison, was obliged to retire, tho' he carried off the *French* general marshal *Villeroy*.

II. LODI.

From *Cremona* you go to *Pizzighitone*, a small fortified town in the *Milanese*, where *Francis I.* was kept prisoner after the battle of *Patia*. In this neighbourhood you pass the river *Adda*. Thence you proceed to *Zurlesco*, a small borough that has nothing remarkable. Thence you come to *Lodi*, a city of the *Milanese*, and capital of the *Lodesan*, situated on a hill near the banks of the river *Adda*, in E. long.

long. 10. 15. lat. 45. 22. It is called *Lodi Nuovo*, to distinguish it from a little borough of that name, formerly the capital of the territory of *Lodesan*, situate on the river *Silaro*, three miles from *Lodi Nuovo*. It was antiently called *Laus Pompei*, because *Pompeius Strabo* enlarged and enriched it. The opulence of this place raised the jealousy of the *Milanese* to such a degree, that they utterly destroyed it in 1148. But the emperor *Frederic Barbarossa*, on purpose to humble the *Milanese*, built the new *Lodi* forty-six years after the ruin of the other. The town is large, and tolerably well built, with some old fortifications. There are reckoned in it twelve thousand inhabitants, and some very rich families. 'Tis the see of a bishop suffragan of *Milan*, and is famous for its fine earthen ware. The adjacent territory is so well watered, that they breed a vast quantity of cattle, and make hay four or five times a year. Their little rivers have plenty of fish, especially good eels. The country is likewise famous for making excellent cheeses, some of which are said to weigh above 500 Pounds, and to be as big as a mill-stone, far exceeding the *Parmasan* in fine taste. Their dried neat's tongues are also in great esteem. The adjacent country abounds in pasturage and cattle, and produces good cheese.

Between *Lodi* and the borough of *Marignano*, you pass the little river *Muzza*. *Marignano* is famous for the victory which *Francis I.* obtained here over the *Swiss* in 1515.

III. MILAN.

Milan. *Milan* is the capital of the dutchy of *Milan* in *Italy*, situated on the little river *Olana*, in E.
Situation. long. 9. 30. lat. 45. 25. It is one of the largest
 and

and finest cities of *Europe*, being about ten miles in circumference, and containing 300,000 inhabitants, for which reason it has obtained the name of *Milan the Great*. It is allowed to be a very Antiquity. ancient town, but the etymology of its name is uncertain, there being nothing offered upon that subject but what has the air of a fable. Its form is almost circular, and it is surrounded by a wall with ten gates of too great an extent to admit of a regular fortification. But its chief strength con- Fortifica-
tion. sists in its citadel, which is a large hexagon that commands the place; and is considered as one of the strongest fortresses in *Italy*. The city stands in one of the most fruitful and pleasantest plains in *Europe*, which extends 210 miles as far as the town of *Cattolica* in the ecclesiastic state, and has the advantage of two navigable canals, by which it has a communication with the rivers *Adda* and *Tesino*. It is divided into 16 wards, which have their names from so many gates of the city; tho' there are in the whole twenty-two, including those of the suburbs. The streets are broad and Buildings. neat, the squares spacious and handsome, the houses lofty, abounding with a prodigious number of artists and tradesmen, and inhabited by a very numerous gentry and nobility. 'Tis the see of an archbishop, who is always a cardinal, and contains 260 churches, 71 of which are parochial, and 11 collegiate; 30 convents of men, 36 of women, with some other fraternities, and very large suburbs.

In giving an account of the curiosities of this great city, we must begin with the cathe- Cathedral. dral dedicated to the virgin and *S. Tecla*, and reckoned the finest in *Italy* next to *S. Peter's*. It is a vast *Gothic* structure, about 500 feet in length, and 200 in breadth, built all of unpolished marble. It stands in the center of the

city, and the foundations of it were laid on the 13th of June, 1386, by *John Galeas Visconti*, first duke of *Milan*. They have been upwards of 300 years at work at this church, and 'tis not yet quite finished. The roof is supported by 160 white marble pillars, of such a diameter, that three men can scarcely embrace them. It has six cupola's; the biggest is eighty cubits high, the middle one, and those on the sides, fifty. It has three isles well proportioned, with five gates in front, one to the south, and another north; the windows and arches are of a pyramidical form. The 600 white marble statues that adorn the outside of the fabric, are valued at 1000 crowns, each being done by excellent masters. But those of *S. Bartholomew*, *stead alive*, and *Adam and Eve*, by *Christopher Gibo*, are admirable pieces, especially the former, for which the *French king* is said to have offered 500,000 livres. The pavement of this church is more solid and curious than that of *S. Peter's at Rome*, which is much inferior to the cathedral of *Milan* in its outward structure. There are two fine brazen pulpits in the church, each of which runs round a large pillar like a gallery, and is supported by huge figures of the same metal. Under the cupola lies the body of *S. Charles Borromeo*, once archbishop of this city, in a great crystal case of an immense price. Near it are the stately tombs of the dukes of *Milan*, and the famous monument of *James of Medicis*, with his statue in brass cast by *Leone Aretino*, with four other brass statues and other ornaments. In this church you may also observe the treasury kept in the vestry; the two famous organs; the sixty pictures representing the history of the gospel; the tabernacle of the great altar; and the glass windows at the end
of

of the church behind the quire. This church is likewise remarkable for the celebration of mass according to the *Ambrosian* liturgy. The high tower of this grand edifice affords a most noble prospect, not only of the whole city, but of the *Alps* and *Apennine* mountains, on one side, and of a vast delightful plain on the other.

The *Ambrosian* library; the best in *Italy* next to the *Vatican*, was so named by cardinal *Frederic Borromeo*, archbishop of *Milan*, who founded it, and dedicated it to *S. Ambrose*. It is said to contain 38,000 volumes, including manuscripts, which are kept in a separate apartment. The oldest manuscript is *Rufinus's* version of *Josephus*. The great hall is 60 feet long, 24 broad, and 35 in height; but could not be made larger because of the churches and houses that surround it. It contains a very large collection of paintings; in which they have laid out more money, according to the *Italian* genius, than in books. Besides the books and pictures, it is enriched with several collections of very fair medals, and with rare and curious pieces of antique sculpture and architecture, with others moulded on the originals. Here they shew a great book of mechanical draughts, most of which *Leonardo da Vinci* is said to have drawn with his own hand; like those collected by *Pirro Ligorio*, which is in the library of *Turin*. Our King *James the first*, as they pretend, offered no less than 3000 pistoles to *Galeazzo Archonati* for one of these volumes, which treats of the military machines of the antients; but *Archonati* refused the money, and made a present of it to the library. Adjoining to this library, there is an academy for painting, in which there are many curious pictures, with other rarities.

Church of
S. Ambrose.

The church which at present bears the name of *S. Ambrose*, and where the body of this saint lies, was antiently a temple of *Minerva*, and was consecrated by *S. Ambrose* himself to the saints *Gervase* and *Protase*. Here are several pictures and sculptures, the productions of the most ignorant ages, and among the rest a serpent of brass upon a high marble pillar, representing that which *Moses* erected in the desert. The gallery was painted 900 years ago by *Gaudentius* a *Benedictin* abbot. Here you see the chapel where *St. Austin* is said to have been baptized by *S. Ambrose*; with the tombs of *Lewis* the emperor, and *Bernard* and *Pepin* king of *Italy*, sons of *Charlemain*.

Other build-
ings and cu-
riosityes.

The other buildings and curiosities worth seeing, are the palaces of the archbishop, of the governor, of the marquis of *Omodeo*, and of the counts *Aresi*, *Visconti*, *Darino*, *Marini*, *Anoni*, *Castelli*, *Oatescalchi*, *Giconia*, *Archinto*, *Borromei*, *Erba*, *Forza*, *Trivulzi*, &c. which in general are large buildings, but of indifferent architecture.

The Laza-
rett.

To these you must add, the seminary erected by *S. Charles Borromeo*, which is a very fine building; the great hospital, which is a magnificent structure, capable of entertaining 4000 infirm people, having a revenue of 50,000 crowns *per annum*; the cabinet of the famous signor *Manfredi Settala*, which contains a vast collection of natural and artificial rarities, a good library, and a choice collection of paintings; the college of the *Jesuits*; the town-house; the fine convent of the *Benedictins* of *S. Justina*; the church of *S. Mary of the Passion*; the magnificent front of *S. Paul's* and that of *S. Celsus*; the large and beautiful convent of the *Olivetans* of *S. Victor*; the church of *S. Victor*, which the learned hold to be that into which *S. Ambrose* refused to admit the emperor *Theodosius*; the monastery

monastery of the *Dominicans* of *Madonna delle Grazie*; the monastery of the *Benedictines* called *Maggiore*; the pulpit and two confession-seats at *S. Alexander's* of the *Barnabites*; the great cloister of *S. Ambrose*, and the little church where *S. Austin* was baptized; the church of *S. Fidelis*, a very fine building of the architecture of *Peregrini*; the collegiate church of *S. Nazario*, paved by *Serena* wife of *Stilico*; the steeple of *S. Gotardo*; the fine monument of *S. Peter Martyr*, in the church of *S. Eustorgio*; the church of *S. Lawrence*, formerly a pagan temple dedicated to *Hercules*, remarkable for mosaic work; in the front of the church of the virgin, some very fine statues by *Annibal Fontana* and *Astolfo* of *Florence*; the statue in *mezzo-relievo* at the gate *Tosa*; the *basso-relievo's* on the *Roman* gate; the *Uomo di pietra* near the gate *Renza*; the man with his legs a-cross on one of those gates; the devotional columns scattered up and down the city; the infamous column *nel carrubio della porta Cinese*, for *Ticinese*, near the sixteen antique columns; the figure of the pretended *Hymen*, on the gate *de' Fabri*; the figure called *Tosa* at count *Archinti's* house; the house *della Gulielmina*, over-against the *Buon fratelli*; the two churches of the *Rose* and the *Garden*; the statue of *Gaston de Foix*, at *S. Martha's*; the statues of *S. Ambrose* with a whip in his hand, one in the archiepiscopal palace, and the other at the *Contrada della Rosa*; the *Palatine* schools; the palace *della provisione*; the statue of *Ausonius* and the adjoining inscriptions; the statue of *Oldradus* on horseback over against the *Palatine* schools; that of *Philip II.* and upon the wall of the opposite building the figure of a hog, which is called the sow of *Milan*; the buried column at *S. Dennis's*; the wheel and the inscription at *S. Stephen's* in *Breglio*;

the fountain at *S. Calccero's*, at *S. Barnaba-al fonte*; the pillar that marks the place where *S. Protasius* was beheaded near the citadel; the verses and unknown gilt characters at the portal of *S. George al Palazzo*; several statues and rarities of all sorts in the houses of the marquis *de Magenta*, counts *Archinti* and *Mezza-Barba*, and doctor *Maggi*.

Paintings
in Milan.

There are a great many excellent paintings to be seen in *Milan*, the principal of which are these.—In the cathedral there is a most beautiful picture of a dead *Christ*, by *Barocci*; as also several pieces by *Camillo Procaccino*.—In the *Ambrosian* library, there are four excellent squares by *Titian*, and several pieces by *Leonardo da Vinci*. In the same place there is a history of *Christ* washing the feet of his disciples, by *Raphael*, and upon two squares the dispute concerning the sacrament, painted in *Rome*, in the palace of the *Vatican*, by the same great master.—In the church of *S. Victor* there is a noble picture of *S. George* by the great *Raphael*.—In the church of *S. Mario* some excellent pieces of *Paolo Lomazzo*, representing different apostles, prophets, sibyls, &c.—In the college of *Brera* a fine picture by *Alexander Frattini*.—In the church of *S. Paul and Barnabas*, an excellent picture of the taking of *Christ* down from the cross, by *Bramantino*.—In the church of *S. Gotardo*, some very good pictures of several of the *Visconti's*, dukes of *Milan*.—In the church of *S. Francis*, a beautiful picture of the virgin and *S. John Baptist*, by *Vinci*.—In *S. Peter and S. Paul's*, several pieces by *Zenale*, and an organ designed by *Bramantino*.—In the church of the *Passion*, a fine picture of the Lord's supper, some say by *Cibo*, and others by *Gaudenzio of Milan*.—In the church of *Madonna delle Grazie*, there

is

is a picture of the crowning our Saviour with thorns, one of *Titian's* best pieces. The angels in the cupola, the *S. Paul*, and the other figures in stucco are by *Gaudenzio*. The cloister is painted by *Zenale*. In the refectory there is a square by *Vinci* representing the Lord's supper, a copy of which is to be seen at *S. Germain de Auxerois* at *Paris*. This piece is remarkable for not having the picture of our Saviour; for *Vinci* having consulted with the above *Zenale* how he should express our Saviour's countenance, after having done those of the apostles so admirably well, resolved, by *Zenale's* advice, not to attempt it at all, it being impossible to excel what he had done already.—There are fine paintings on the fronts of some of the houses of this city; among the rest, near the fortrefs, on the front of a palace, some of the exploits of the *Romans* are extremely well painted by *Trofo da Monza*. Towards the gate *Beatrice* the front of the palace of *Latuadi* is elegantly painted by *Bramantino*. In the church of *S. Celso*, built by *Bramante*, in the second sacristy, there is a square by *Raphael*; and in the church, the altar-piece of *S. Jerome* is an excellent picture, by *Paris Bordone*.—In the church of the *Theatins*, as you enter the great door on your right, there is a square on the side of the furthestmost altar, by *Lodovico Caracci*.—In the famous cabinet of signor *Manfredo Settala*, there is a very large collection of excellent paintings, too numerous to be all mentioned here, we shall only give a list of those of the very first rank, which are, 1. The picture of *Galeazzo Settala*, great uncle to signor *Manfredo*, by *Titian*. 2. The portrait of *Lodovico Settala*, father to the said *Manfredo*, by *Fide Gallitia*, the most celebrated paintress in the world. 3. The picture of *Manfredo* and his two brothers, by *Daniel Crispi*, a painter

of great repute. 4. A beautiful picture of the virgin *Mary*, *S. Joseph*, and the infant *Jesus*, by the above-mentioned paintress *Gallitia*, as also several other copies from eminent masters by the same hand. 5. A charming picture of the blessed virgin, *Christ*, and *S. John*, by *Raphael*. 6. An elegant picture of a grave matron, by *Leonardo du Vinci*. 7. A beautiful picture of the virgin *Mary* and *Christ* giving a flower to *S. John Baptist*, by *Bernardino Licini*; and likewise two other pictures, one of *S. Catharine*, and the other of the blessed virgin, by the same eminent hand. 8. The picture of *Fide Gallitia* in the flower of her age, by her own hand. 9. A woman of tall stature with a hairy face, a fine picture by *Paini*. 10. Our Saviour crowned with thorns, a night-piece, by *Bassano*. 11. A *Lucretia* stabbing herself, a *S. James* on horseback, a *S. Joseph*, a busto with the head of *S. James*, all four by *Cerani*. 12. The woman believed to be a whore, by *Leonardo du Vinci*. 13. *S. Jerome* praying, a night-piece, by *Bassano*. 14. *Cain* killing his brother *Abel*, by *Guido Reno*.

Antiquities.

There are many remains of antiquity in this city, which have been published by a *Barnabite* father. The church of *S. Nazario* is said to have been an antient prison; and the church of *S. George* to have been *Trajan's* residence or palace. The church of *S. Lawrence* stands upon the hot baths of *Maximian*; not far from thence there was a temple dedicated to *Hercules*; and just near it are sixteen columns, supposed to belong to the palace of *Maximian Hercules*, with capitals of the *Corinthian* order; but this opinion is contradicted by an inscription to the emperor *Lucius Aurelius Verus*, which is still legible on these columns. There are a great many other fragments of antiquity to be seen in the different

ferent palaces of the nobility, particularly in that of *Archinto*.

Milan, though an inland town, is a place of Trade. great trade. Their chief manufactures are silk and wool, brocade, and other rich embroidered stuffs, works of steel and crystal, at which their artists are very expert. The nobility make a very great figure in cloaths, coaches, and a numerous retinue of servants. The women go abroad and enjoy more freedom here than in most of the other cities in *Italy*.

This has been always one of the most opulent cities of *Italy*. It is reckoned to have been taken about twenty-four times, and besieged forty-two; particularly it was razed to the ground, and sown with salt by *Frederic Barbarossa*. About nine years after it began to rise out of its ashes, under the protection of pope *Alexander III*. It was successively subject to dukes of different families, as the *Turriani*, the *Visconti*, and the *Sforza*'s; the latter were dispossessed by the *French*, and these by the house of *Austria*, in whose possession it is at present. Revolutions.

The civil government is lodged in the senate, Civil government. consisting of prelates, doctors of law, and gentlemen of the country, who are subject to the controul of the general-governor of the *Italian* territories subject to the house of *Austria*. This governor appoints the president of the senate, the magistrates, commissaries, officers of the treasury, &c. The governors of the town and citadel of *Milan* are independent of each other.

The annual revenue of the whole duchy is Revenue. computed at 300,000*l. per annum*. They have here, as in other towns, an academy or club of Academy. *virtuosi*, who stile themselves *Nascisti*, that is, *hidden or secret*.

The neighbourhood of *Milan* is extremely pleasant, whether you behold the fine country.

Neighbour-
hood. seats, gardens, orchards, &c. or the beautiful
plains all round.

Two miles from *Milan*, at the marquis of *Simonetta*'s stately house, you may hear an echo which repeats the last syllable about sixty times.
Munza. At *Munza* a neighbouring town, you may see the iron crown, so called from the circle of iron within it, which was one of those with which the emperors were formerly crowned. The church is a handsome building, and remarkable for the curious things contained in the treasury.

The Lazaretto. Five miles from *Milan*, in the road to *Como*, is the famous *Lazaretto*, or pest-house of *S. George*, with a cloister of *Carthusians*. Four miles from *Milan*, out of the *Roman* gate, is the celebrated abbey of *Chiaravalle* of the *Cistercian* order, remarkable for some tombs of the nobility. At *Leina*, six miles from *Milan*, there is a house belonging to *Pietro Visconti Borromeo*, where you may see several curiosities, as likewise at *Villa Castellara*, five miles from the city. Travellers used to be well accommodated at the *Three Kings* in *Milan*, and may hire a coach for about seven shillings a day.

The charter-house. Proceeding on your journey from *Milan* to *Genoa*, you come to the village of *Binasco*, and advancing from thence towards *Pavia*, before you arrive at this city, you must turn a little out of the way towards the north to see the famous monastery of *Carthusian* monks, founded by *John Galeas Visconti*, first duke of *Milan*. The body of the church is, on the outside, of *Gothic* structure, the front, to a certain height, is full of statues and *basso relievo*'s, in the same *Gothic* taste, but the uppermost part is of white marble, and a plainer kind of work. The inside of the church is very fine, where you should take particular notice of the chapels, the balustrade of the quire, the tomb of the founder,
the

the altar made of sea-horses teeth, the embroidery-work in the new vestry, the fine candlestick of cavalier *Fontana*, the eight marble statues of the four evangelists and four doctors of the church, and the beautiful picture of the virgin with *S. Peter* and *S. Paul*, by *Guercino*. The convent is also a fine piece of architecture, and has three beautiful cloisters, with fountains, gardens, alleys, fish-ponds, harbours, &c. which altogether make a most charming solitude. Near this monastery is a fine park, twenty miles in circumference; here it was that the famous battle of *Pavia* was fought in 1525, when *Francis I.* was taken prisoner by the troops of *Charles V.* After you leave this monastery, you meet with nothing remarkable till you come to

III. PAVIA.

Pavia is a city of *Italy* in the dutchy of *Mi-* Descrip-
lan, and capital of the *Pavesan*, in E. long. 9. tion of
 40. lat. 45. 15. It is a place of great antiquity, Pavia.
 said to have been founded by the *Gauls* after they
 built *Milan*, and called antiently *Ticinum*, from
 the river *Tesin*, which washes its walls. *Odoacer*
 ruined it about 477, and, having given the
 inhabitants leave to rebuild it, they called it
Papia, *quasi piorum patria*. It became after-
 wards a flourishing city, and was the usual re-
 sidence of the kings of *Lombardy*, till their
 kingdom was abolished by *Charlemain*. The
French plundered it in 1527, since which time
 it has never recovered its antient splendor. For
 some ages it belonged to the dukedom of *Mi-*
lan; but in 1747, the queen of *Hungary* yielded
 it to the king of *Sardinia*, who has added some
 new fortifications to it. Its situation is ex-
 tremely pleasant, in a most fruitful plain on
 the banks of the above-mentioned river *Tesin*.
 The streets are straight and large, but the

buildings very indifferent in comparison to the other cities of *Italy*. The castle is an old neglected heap, the fortifications being gone to ruin. The town is very thin of inhabitants, most of the streets, except the great one, appearing almost a desert. It is a bishop's see, who is one of the richest prelates in *Italy*, and depends immediately on the pope. The cathedral is a heavy old *Gothic* building; here they preserve a kind of mast of a ship, which the people call the spear of *Orlando Furioso*. The church of *S. Peter*, with the adjoining monastery, are handsome structures; in the latter, the body of *S. Austin* is said to be interred in a tomb of white marble. The church of the *Dominicans* is a neat building, noted for its paintings, and other ornaments. In the square before the cathedral, there is a brazen statue on horseback, commonly called the *Regisole*, and in *Latin Regia solis*; but why it was so called, is very uncertain: some think it to have been erected to *Antoninus Pius*, some to *Odoacer*, and some to *Constantine the Great*. This city is famous for its university, which consists of eight colleges, among which that of *Borromeo* is remarkable for the beauty of its building, and for some excellent paintings. In the manner of living, and in the regularity of their habits, they have a great resemblance to the universities of *England*. The different colleges are distinguished by the different colours of their gowns; they take only the doctor's degree in seven years, and then leave the city. There are several high towers in this town, erected by the *Goths* and *Lombards*, in the largest of which the great *Boetius* is supposed to have been confined. To the west of the *Benedictin* convent, there is a narrow valley or hollow ground, which may be the old bed of the *Po*, as the an-

tient

tient *Ticinum* is mentioned on that river. The famous lawyers *Baldus* and *Alciatus* were buried at the *Franciscans*; and the great *Boetius* was buried at the *Augustinians*, as also *Lionel*, duke of *Clarence*, son of *Edward III.* and *Richard De la Pole*, duke of *Suffolk*, in the reign of *Henry VIII.* There are likewise several monuments in this church, of persons who were killed in the battle, near the above-mentioned *Carthusian* convent, in the way to *Milan*, in which *Francis I.* was taken prisoner. Near to this town *Didier*, the last king of *Lombardy*, fell into the hands of *Charlemain*.

Coming out of *Pavia* you pass the *Tesin*, on a fine bridge 340 common paces long, and very solidly built by *Galeazzi* of marble and brick, and covered like a penthouse. This river which rises in *Swisserland*, and passes through the *Lago Maggiore* is very rapid, and subject to inundations, the land hereabouts being low and a little marshy. At a small distance from thence you pass the *Granolane*, and about two or three miles further the *Po*, and thence you come to the village of *Pancarana*; from thence you advance to *Voghera*, a large town in the *Pavese*, supposed to be the *Vicus Iriae*, mentioned in the itinerary of *Antoninus*; here you pass the little river *Staffora*, the antient *Iria*, and thence you proceed to

IV. T O R T O N A.

Tortona is a city of *Italy* in the dutchy of *Tortona*. *Milan*, and capital of the *Tortonese*, in E. long. 9. 12. lat. 45. It is a place of great antiquity, which was ruined in the twelfth century by the emperor *Frederic I.* and rebuilt in the 13th by the people of *Milan*. It is situated at the foot of a hill, on the river *Iria*, and defended with tolerable fortifications; the castle especially is pretty

pretty strong by reason of its standing on the neighbouring eminence. This city was ceded by late Treaties to the king of *Sardinia*, who has greatly improved the fortifications. 'Tis the see of a bishop suffragan of *Milan*, but has nothing to recommend it either in its private or public buildings. In the court of the bishop's palace there are several antient inscriptions and monuments; and in the church at the entry there is a *Sarcophagus*, which is adorned with several *basso relievo's*, among the rest with the history of *Phaeton's* fall.

Road from
Tortona to
Genoa.
Seravalle.

Coming out of *Tortona*, you pass the *Staffora*, and proceed from thence to *Bettola*, which is only an inn; and from thence to *Seravalle*, which is a town of *Italy* in the duchy of *Milan*, just on the confines of the republic of *Genoa*, in E. long. 9. 15. lat. 44. 50. This is a pretty place, famous for excellent blades and swords. Here you pass a little river, and thence you proceed to *Ottagio*, a pretty large town in the territory of *Genoa*, in lat. 44. 9. and situated on the little river *Loma*. Leaving this town, you first ascend and then descend the mountain called *Zovo*, and thence you proceed to the village of *Campo Marone*, where you enter the famous pass called the *Bochetta*; and advancing a few miles further you come to the city of *Genoa*, already described in the preceding route.

Remarkable places in the third Route.

THIS route from *Venice*, as far as *Verona*, has been described in the third chapter, page 97. From *Verona* you proceed to the village of *Castel Novo*, and from thence to the pleasant village of *Desenzano*, on the lake of *Garaa*, famous for its excellent fish and wines; especially

especially those called *Carpioni*, and *Muscatello*.
The next place is

I. PESCHIERA.

Peschiera is a town in the territory of *Venice*, *Peschiera* and province of *Verona*, in E. long. 11. lat. 45. 38. It is situated at the south end of the lake *Garda*, formerly *Lacus Benacus*, on the river *Mincio*, which here comes out of the lake. It is almost surrounded with the chrystalline water of that lake, which gives it a natural strength, and it is moreover very strong by art. Formerly it belonged to the dukes of *Mantua*, but was taken by the *Venetians* in 1441, who have held it ever since.

This lake is said to have taken its present ^{Lake} name of *Garda*, from a castle near it, in which ^{Garda.} *Adelaida*, the wife of the emperor *Lotharius*, was detained prisoner. It is thirty-five miles in length from south to north, and fourteen where broadest, but grows narrower as you trace it to the north, where the town of *Riva*, which belongs to the territory of *Trent*, stands on the furthest point, and *Torboli* on the south-east. *Massena* is the first town of the *Veronese*, then *Garda*, *Sarmione*, *Rivoltella*, and some other towns on the south coast. Some say, that *Sarmione*, at the south end of it, was the estate of the poet *Catullus*; there are some ruins of a *Roman* fabric here, called after that poet's name, *Casa di Catullo*. This lake is very tempestuous in some seasons; in other respects it is very pleasant, yields an infinite multitude of eels, and is surrounded on all sides with olive, fig, lemons, orange, and other fruit trees, which thrive here in a particular manner, and form one continued garden. Not far from *Sarmione*, an ebullition of sulphureous water rises

rises from the bottom of the lake, and a mile further there is another of the same nature.

Leaving *Peschiera*, the next post you come to is *Ponte St. Marco*, an inn; and the next post to this is

II. BRESCIA.

Brescia.

Brescia is the capital of the *Brescian* in the territory of *Venice* in *Italy*, in E. long. 10. 35. lat. 45. 30. This city is said to have been built by the *Galli Senones*, when *Rome* was governed by kings. It was made a colony of the *Romans* after the social war, for its fidelity to *Rome*. It is situated at the foot of a mountain, on the little river *Garza*, formerly *Melo*, which waters most of the streets. During the factions of the *Guelphs* and *Gibellines*, it suffered as much as any city in *Italy*, but is now in a flourishing condition. It is about three miles in circumference, defended by a wall and other fortifications, and has a citadel built upon a rock, which commands the town, and is vulgarly called the *Falcon of Lombardy*. The houses are well built, with abundance of squares, and large well paved streets, which are kept very clean by the streams from the neighbouring *Alps*. The town is very populous, and the inhabitants industrious and rich, having a very great trade in linen, cheese, and iron-work; but particularly in swords and fire-arms, which employ a great number of gunsmiths, esteemed the best in *Italy*. It is the see of a bishop who has the title of duke, marquis, and count, and is suffragan of *Milan*. They have some handsome palaces and churches. The cathedral dedicated to the virgin *Mary*, being gone to decay, was lately rebuilt in an elegant manner by the contribution of the citizens, and of their late learned bishop cardinal *Quirini*. The church

church of *S. Julia* or *Eufemia*, built by *Desiderius* king of the *Lombards* in 735, is remarkable for the richness of the sacred utensils. In *S. Afra* they preserve a most beautiful standard, by *Paolo Veronese*; and likewise a picture of the transfiguration, by *Tintoret*. In the church of *S. Nazario*, there are several fine pictures by *Titian*. At the *Carmelites*, they have a picture of the Virgin, *S. Matthew*, and *S. Andrew Corsini*, by *Guercino*. In the cathedral they have a famous blue standard, with a red cross in it, which they call the *Oriflamma*; some imagine it to be *Constantine's Labarum*. The palace of justice is a large and stately building, of a hard stone resembling marble; over against it there is a portico of 500 paces long; filled with gunsmiths shops. The women in *Brescia* have more liberty than in most other cities of *Italy*, appearing frequently in the streets and shops. The inhabitants of this town and province are better used by the *Venetians* than their other subjects, probably because, as it once was a part of the *Milanese*, were they ill used, they might think of returning to their old masters. In fact, *Venice* is said to have two wives, the sea and the city of *Brescia*. They have many noble families here, who pretend to be descended from the antient *Romans*. The governor of *Brescia*, who has a handsome palace, is both *Podesta* and Captain-general, whereas in other cities belonging to the republic of *Venice* these offices are in different hands. There are a great many antiquities in this city, which have been described by *Ottavio de' Rossi*, in his *Memorie Bresciane*. The mountains on the north side of *Brescia* are cold, and produce neither corn nor wine, but afford pasturage and iron mines, which is the occasion of so much
iron

iron work being made in this city. In the same mountains they find black marble, which is pretty fine.

Road from
Brescia to
Bergamo.

Going out of *Brescia* by *St. John's*, you meet with the torrent *Mello*, and from thence you proceed to *Cocaglio*, a rich borough, and on the right you have *Reato*, a populous village. From thence you come to a fruitful plain, where there are several villages built on little hillocks, and called *Francia curta*, perhaps because they were inhabited by the *French*. *Ospitaletto* is only a posthouse, where you change horses. Before you come to *Palazzolo*, you pass the *Oglio* upon a very fine bridge. *Palazzolo* is a small town in the territory of *Brescia*, situated in a fine plain on the river *Oglio*. From thence you proceed to the village of *Cavernago*, and between this and *Bergamo* you cross the river *Serio* upon a handsome bridge. But you may leave *Bergamo* if you have a mind, on the right hand, and go from *Cavernago* to *Canonica*, which shortens the way half a post. This road from *Brescia* to *Bergamo* borders on a ridge of the *Alps*, at the distance of two or three miles on the right hand. The territories of *Bergamo* and *Milan* are watered by a vast number of streams which descend from the *Alps*, and being divided by the inhabitants into canals, contribute to the fertility of the country.

III. BERGAMO.

Bergamo.

Bergamo is the capital of the *Bergamasco*, in the territory of *Venice*, in E. long. 10. lat. 45. 40. It is a large and populous city, situated on a hill, well fortified and defended by a very strong castle. The streets are spacious and regular, and the houses well built. It has five large suburbs from whence you ascend to the town by stairs. The inhabitants are naturally facetious, but

but troubled with swellings in their jaws, as most people are that live near the *Alps*, occasioned by drinking snow-water. The town has often changed its masters, but has been subject to the *Venetians* since 1516, and is the see of a bishop suffragan of *Milan*, having formerly belonged to that dutchy. The natives are the most clownish in the *Venetian* dominions, and their dialect the worst; but they are very expert at business. The town is a place of pretty good trade, the merchants of *Germany* and *Italy* resorting thither to their annual fair at *Bartholomewtide*, with the product of their several countries. The adjacent mountains furnish them with mill-stones and whet-stones. In the cathedral, which is a handsome structure, and the work of *Tilaretto* a famous *Florentine*, they shew the tomb of the brave *Barth Coglione*, commander of the *Venetian* forces against *Milan*, and the first general that brought cannons into the field. In the church of the *Dominicans* you may take notice of the inlaid work of the benches in the quire. In the *Augustin* church lies interred *Ambrose Calepin*, author of the famous dictionary, who was born at *Calepio*, a village near *Bergamo*. The air of this town is very sharp, but the territory produces rich wines, good oil, and delicious fruit. In some places, where the soil is unfit for tillage, they have erected woollen manufactures, in which they drive a considerable trade in all parts of *Italy*.

From *Bergamo*, proceeding to the village of *Canonica*, or as some call it, *Coionica*, you come to a field half a mile from thence, which divides the *Venetian* state from the dutchy of *Milan*. At *Canonica* you pass the river *Adda*, which is here very rapid; and on the other side you may embark on the canal called *Navilio della Marthesana*, which begins at *Trezzo*, two miles

Road from
Bergamo to
Milan.

miles above *Canonica*, and reaches in a direct line within half a mile of *Milan*, extending twenty miles in length. This canal is supplied with water from the *Alda*, and was undertaken and finished after several fruitless attempts of other artists, by the famous painter and engineer *Leonardo da Vinci*. The price to passengers on this canal from *Canonica* to *Milan* is eighteen soldi.

Remarkable Places in the fourth Route.

LEAVING *Brescia* by the gate of *S. Nazario*, you come to *Orzi Novi*, a good fortress built by the *Venetians* on the *Oglio*, on the frontiers of the *Milanese* and *Cremonese*. It stands in the midway between *Cremona* on the south, and the lake *Iseo* on the north, and is famous for a linen manufacture. This lake *Iseo* is about thirteen or fourteen miles in length, but not broad in proportion. It is formed chiefly by the river *Oglio*, which confirms the opinion that this is the *Lacus Sabinus* of *Pliny*, for he expressly says that it receives that river. At *Orzi Novi* you pass the *Oglio*, and proceed to a good handsome borough called *Soncino*, with the title of a marquisate in the *Milanese*. Five miles further will bring you to the village of *Romanengo*, and five miles more to

I. C R E M A.

Crema.

Crema is a city of *Italy*, capital of the *Crema*, in the territory of *Venice*, in E. long. 10. 15. lat. 45. 20. thirty miles east of *Milan*, and thirty five west of *Mantua*. It was formerly called *Forum Diugantorum*, and was only a kind of fortress, but esteemed one of the strongest in *Italy*. It belonged, together with its territory, some time to the dutchy of *Milan*; but the *Venetians*

netians have been in possession of it ever since 1428. It is situated on the river *Serio*, and near that of *Communa*, which waters its neighbourhood. The *Venetians* have strongly fortified it, its situation being of no small importance to that republic. It is now a handsome city, well built and populous, governed by a Podestà sent from *Venice*; and since the year 1570 it has been a bishop's see, suffragan to that of *Bologna*. There are some handsome buildings in this city, the principal of which are the public palace, the great square, and the cathedral. The latter is much admired for its fine steeple, and for two handsome chapels, one of the virgin *Mary* adorned with excellent paintings, and the other of *S. Mark* embellished with gilded stucco. There are likewise in *Crema* two rich hospitals, one for the infirm, and the other for foundlings, besides a wealthy mount of piety. They have an academy of virtuosi called *the Sospinti* or *Driven*. A quarter of a mile out of town, towards the castle, there is a church called *S. Maria della Croce*, admired for its architecture and handsome paintings. But this city is particularly famous for its lincn manufacture, which is in great request, as well as that of thread, which the women here are remarkable for spinning and whitening to a great degree of fineness. They have also a considerable manufacture of brooms, made of very fine roots of herbs, which grow on the banks of the *Serio*, and are in much esteem all over *Italy*. The fair of this city, which begins the 29th of *September*, and lasts fifteen days, is one of the best in *Italy*.

Leaving *Crema*, you pass the river *Torno*, and come to *Lodi*, which, with the rest of the places in this route, as far as *Novi*, has been already described in this chapter. *Novi* is a small town
in

in the territory of *Genoa*, and confines of the *Milanese*, situate 25 miles north-west of *Genoa*, but containing nothing remarkable. The remaining places in this route have been mentioned in the second.

C H A P. VI.

Journey from Venice to Turin and Geneva.

THIS journey is performed by two different routes; the first and shortest is the direct one to *Milan*, and from thence to *Turin*. The second, and longest, is by *Milan* and *Genoa*, and from thence to *Turin* and *Geneva*. The route from *Venice* to *Milan* and *Genoa* has been given in the preceding chapter; and the route from *Genoa* to *Turin*, will be given in the ninth chapter, containing a journey from *Geneva* to *Turin*, *Genoa* and *Rome*. We have therefore only to point out the road from *Milan* to *Turin* and *Geneva*; that from *Venice* to *Milan* having been shewn in the preceding chapter.

Route from MILAN to TURIN and
GENEVA.

English miles from one place to another.			English miles from Venice.
	MILAN		
12	Rosa	12	
6	Buffalora	18	
12	NOVARA	30	
12	VERCELLI	42	
10	S. Germano	52	
10	Chivasco	62	
10	TURIN	72	
8	Rivoli	80	
5	S. Ambrosio	85	
5	Giacconiera	90	
3	SUSA	93	
5	Novelese	98	
5	Gran Croce	103	
5	Tavernette	108	
6	Laneburg	114	
5	Braman	119	
5	S. Andrea	124	
5	S. Michele	129	
5	S. John de Maurienne	134	
5	La chambre	139	
3	Erpiere	142	
3	Aigue belle	145	
6	Mal taverna	151	
5	MONTMELIAN	156	
5	CHAMBERRY	161	
20	ANECI	181	
20	Geneva	201	

Remarkable

Remarkable Places in this Journey.

SETTING out from *Milan*, which has been already described in the preceding chapter, you go through the villages of *Rosa* and *Bufalora*, and from thence you come to

I. N O V A R A.

Novara.

Novara is a city of *Italy*, in the dutchy of *Milan*, capital of the *Novarese* in E. long. 8. 50. lat. 45. 20. Some pretend that this city was built by the *Trojans*, and so called *quasi Nova Ara*, because they had erected there a temple to *Venus*. *Tacitus* mentions its being made a municipal city by the *Romans*; and there are many inscriptions still extant, which sufficiently prove its antient splendor. It is now a small but well-built town, situated on a little eminence, in a fine country, betwixt two rivers, very well fortified, and the see of a bishop suffragan of *Milan*. It is remarkable for the several sieges sustained in past times, and for being the birth-place of *Peter Lombard*, Master of the Sentences.

The Lago Maggiore.

In the neighbourhood of this city, and very little out of your way, you may see the *Borromean* islands, situated in the *Lago Maggiore*. These islands are very pleasant in summer; one of them is called *isola bella*, and is about half a mile in circumference; it has a fine palace and hanging gardens, adorned with statues and water-works. Two miles to the south east is *isola madre*, rather larger than the other, but has a very indifferent house. There are hanging gardens on one side, and on another an aviary and grove. On the west side of the lake is *Arona*, where *S. Charles Borromeo* was born, to whom they have erected here a colossal bronze statue. It is made of several pieces joined together, and is said

said to be sixty *braccia* high, each of three palms or twenty seven inches, including the pedestal, which is ten feet square, and seems to be about thirty feet high.

II. VERCELLI.

Vercelli is a town of *Italy* in the province of *Vercelli*. *Piedmont*, in E. long. 8. lat. 45. It is situated on the river *Sesia*, on the frontiers of *Milan*, 15 miles north from *Casal*. Some pretend it was built by a *Trojan* lady, called *Venera*, from whom it derived its name, *quasi Veneris cella*. It is now a large neat town, adorned with several churches, and some handsome buildings; and is the see of a bishop suffragan of *Milan*. The cathedral is an antient *Gothic* structure, in which there are several tombs with *Gothic* inscriptions. It is dedicated to *S. Eusebius*, bishop of this city, whose body is deposited here. This church is supported by 40 marble columns. In the sacristy they preserve the gospels of *S. Matthew* and *S. Mark* in *S. Eusebius's* hand-writing about the year 500, covered with plates of silver finely wrought, and given to this church in the 9th century, by *Berengarius* king of *Italy*. The pavement of the church of *S. Mary Mag-giore* is *mosaic*, and represents the history of *Judith*. The church of *S. Andrew*, belonging to the regular canons, has two very remarkable steeples. The hospital of *Vercelli* is one of the handsomest and best attended in all *Italy*. The town is regularly fortified, and the governor's palace is reckoned a noble edifice. Here are such a variety of steeples, some of them very high and elegant, that the city yields a very pleasant prospect at a distance.

Leaving *Vercelli* you come to *S. Germano*, a borough in the lordship of *Vercelli* in *Piedmont*.

Chivasco. From *S. Germano* you proceed to *Chivasco*, a small town of *Italy* in the province of *Piedmont*, situated on the river *Po*, and pretty well fortified.

III. TURIN.

Turin. *Turin* is a city of *Italy*, the capital of *Piedmont*, and of the king of *Sardinia*'s dominions, in E. long. 7. 16. lat. 44. 50. situated in one of the pleasantest vallies of *Italy*, at the confluence of the rivers *Dora* and *Po*, from the last of which it is about 300 paces distant. It is a place of great antiquity, said to have been built by a colony of *Marsilians*, who called it *Taurinum*, from a remarkable bull found in the neighbourhood. It is one of the finest cities in *Italy* for the magnificence of its buildings, the beauty of its streets and squares, the number and sociable temper of its inhabitants, and for all the conveniencies of life. The town is of a square figure, about three miles in circumference, and fortified as well as the nature of the ground would permit. The citadel is a regular pentagon, consisting of five strong bastions. Here is a curious kind of subterranean stair-case, of so easy an ascent, that horses go up and down it without meeting one another; and these are constantly employed in supplying the place with water, which they fetch from a reservoir at the bottom, communicating with the *Po*. The walks of oak-trees on the ramparts are very delightful, affording an agreeable shade, with a charming prospect towards the rivers. Out of the city there is a handsome stone bridge over the *Po*. Both the town and the fortifications suffered greatly from the *French* in the famous siege of 1706, when the king of *Sardinia* found his capital reduced almost to a heap of rubbish; but it has been since rebuilt to

to a great advantage. The streets are broad Buildings. and straight, the houses large, high, and almost all uniform; they appear to be of stone, but are most of them only of plaistered brick. The street that reaches from the castle to the new gate, is very beautiful; it crosses two open fine piazza's of a regular figure, one of which, called *Piazza Reale*, is surrounded with houses exactly uniform, with a large portico all round it like that of *Covent-garden*. The church of *S. Charles*, belonging to the *Augustin* friars, which stands in this square, is an elegant edifice. At the upper end of the town, there is a rivulet, which is turned into the streets every night, and clears them of their nastiness, while it serves at the same time to lay the dust in summer. In a great many of their houses they have paper windows, as in *Florence* and several other cities of *Italy*. This is of use to them in one sense, as it lessens the heat arising from the reflection of the sun through the glass; but it affords a most disagreeable sight to a stranger.

Among the public buildings the king's palace The king's palace. is deservedly admired for the beauty of the several apartments, the richness of the furniture, the gallery adorned with exquisite paintings and statues, the cabinet of curiosities, and the library. In the library there are thirty two volumes in folio of *Pirro Ligorio*, with a number of figures, medals, and antient inscriptions. The queen of *Sweden* was at the expence of having those copies drawn, which are now so greatly admired in the library of cardinal *Ottoboni* at *Rome*. At the stair-case foot there is a brazen statue of *Charles Emanuel*, grandfather of the present king, on a marble horse. Behind the palace, upon a bastion (for the palace joins to

Other public buildings.

the citadel) there is a pleasant garden, with a great many statues. The other remarkable structures are the palace of the prince of *Carignan*, the *Jesuits* college, the convent of the *Minims*, and the chapel of the *Holy Handkerchief*, which they pretend to have been presented to our Saviour by *S. Veronica*, to wipe his face as he was carrying the cross. This chapel is a very pretty piece of architecture, all of black marble, and built by *Guarini*. There are several handsome churches in this city, adorned with painting, gilding, and other suitable embellishments; those of *S. John*, *S. Laurence*, *Corpus Christi*, the *Jesuits*, and *S. Charles*, are the principal.

The university. Academies.

Turin is the seat of an archbishop, as likewise of an university erected in 1406, and of a tribunal or court of parliament established in 1449. Besides the university, which is in a flourishing condition, there are academies for riding, dancing, and martial exercises, which bring a vast concourse of strangers to this city. Another advantage it has from the residence of the king, whose court is one of the politest in *Europe*. In this city counts are more numerous in proportion than marquises in *France*. The inhabitants speak *French* almost as well as *Italian*, and in general are very free and sociable, without that sourness and stiffness so remarkable in those that live in the more southern parts of *Italy*. They are likewise very industrious, and famous for their *Rosoli*, their millefleurs snuff and double gloves, which are made of a soft kind of shammy, very well dressed; the best of them are sold at a crown a pair.

Manners of the inhabitants.

Trade.

The house of Savoy.

The house of *Savoy* is one of the most antient and most illustrious in *Europe*, being descended from *Beraldus*, son of *Hugh*, duke of *Saxony*, who

who by his uncle the emperor *Otho III.* was made vicar of the empire in *Italy*; and by *Rodolph*, king of *Burgundy*, had the country among the *Alps* bestowed on him, to prevent those people from infesting *Burgundy*. This prince was the first earl of *Savoy* and *Maurienne*, and died at *Arles* in 1027. The kingdom of *Sicily* was given to the duke of *Savoy* by the treaty of *Utrecht*, and upon an exchange with the emperor *Charles VI.* the kingdom of *Sardinia* was yielded to him in consequence of the quadruple alliance in 1720, with the title of king of *Sardinia*.

His present *Sardinian* majesty is *Charles Emmanuel Victor*, born April the 27th, 1701, who succeeded to the crown and dutchy *October* the 3d, 1730, upon the resignation of his father *Victor Amadeus*, who died *October* 6, 1732, at the age of 66. He has had three wives; the first was *Anne Christina Louisa*, princess of *Sultzbach*, who was married to him in *February* 1721-2, and died without issue, *March* 12, 1723. The second was *Polyxena Christina Joarina*, princess of *Hesse Rhinefeld*, to whom he was married the 20th of *August* 1724, and had issue by her the present prince of *Piedmont*, *Victor Amadeus Maria*, born *June* 26, 1726, and four daughters. This princess died *January* 13, 1734. The third was *Elizabeth Teresa*, princess of *Lorraine*, daughter of *Leopold* duke of *Lorraine*, and sister to the present emperor, which lady he married *March* 5, 1736, and has issue by her a prince, born 1738, stiled duke of *Aosta*; a princess, born in *July* 1740; another prince, born *June* 21, 1741, stiled prince of *Chablais*, of whom his third queen, *Elizabeth* of *Lorraine*, died in childbed *July* 22, 1741.

The king of *Sardinia* is absolute sovereign

- Arms.** in all his dominions, and bears gules, a cross argent, given to *Amadeus the great*, instead of the former arms of the family by the knights of *Rhodes* in 1315, with these letters; *F. E. R. T.* that is, *Fortitudo ejus Rhodum tenuit*, for having forced *Mabomet II.* emperor of the *Turks* to raise the siege of *Rhodes*. The ordinary revenues of this prince are computed at about 500,000*l.* and he is said to be able to maintain 30,000 foot and 5000 horse.
- Adjacent parts.** The environs of *Turin* are exceeding pleasant. Adjoining to the town there is a park of five or six miles in compass, pleasantly situated, encompassed with rivers, and abounding with woods, lakes, fountains, and all sorts of game. There is a charming walk of elms about a mile in length down to the banks of the *Po*, where
- The palace of Valentino.** there is a fine palace called *Valentino*, nobly furnished with paintings and rich hangings. In the apartments on the right hand, are painted all sorts of flowers, and in those on the left hand all sorts of birds: Among the pictures in the other rooms, those which represent the four elements, deserve a traveller's notice. In this walk the *Corso*, where they take the air in coaches, is usually kept. About three miles from the city stands the king's hunting palace,
- The Veneria Reale.** called *Veneria Reale*. Coming towards it there is a *Visto*, thro' handsome uniform buildings, and the sight is terminated on the front of the palace. In the great hall there are pictures of several ladies of the royal family, on horseback, and in their hunting dresses. The apartments on each side have many good pictures. About
- The Monte d'Oro,** a quarter of a mile from the city, on the banks of the *Po*, stands *Monte d'Oro*, or the golden mountain, which has so great a variety of high and low grounds, with a vast many windings and

and turnings, and abounds so much with fruit, trees, fountains, and country-seats, that it well deserves the name, and resembles a city of itself. To have a full prospect of the city, you must go up to the convent of the *Capuchins*, The Capuchins. on the little hill on the other side of the *Po*; the walk is pleasant, and the prospect vastly delightful. It is observable that a person may embark at *Turin*, and sail directly and safely to *Venice*, without going out of the boat till he comes to the house where he intends to lodge.

Ascending the river *Po*, westward of *Tu-* Neighbouring towns.
rin, you meet with several handsome towns, as *Moncalier*, famous for its excellent wines, and for a ducal palace: *Carignano*, an appendage of a younger branch of the house of *Savoy*: *Cavors*, a town situated at the extremity of a large rock, with a double bridge, which renders it very strong: *Pignerol*, formerly an appendage of the house of *Savoy*, and since famous for its citadel and fortifications, which are now demolished, but there are some good churches: *Cerasco*, upon the *Tanaro*, formerly a strong fortress; it has some handsome streets and churches, with other good buildings: *Mondovi*, *Mons Regalis*, a city seated on a hill, and divided into three parts; the fathers of the *Feuillant* order have one of the handsomest churches in *Italy*: *Ceva*, the capital of a marquisate, situated near the *Tanaro*: *Cunco*, or *Coni*, upon the *Stura*, a trading town, and pretty strong, near the abbey of *S. Delmas*: *Fossano*, a bishop's see: *Saluzzo*, capital of the marquisate of that name, a bishop's see, with an antient castle.

The road from *Turin* to *Susa* is thro' a fruit- Road from
 ful valley, watered by the river *Dora*. Leaving *Turin* Turin to
Turin you come to *Rivoli*, a small town with a Susa.

fine castle, which was ruined by the *French* at the close of the last century. From *Rivoli* you proceed to *S. Ambrogio*, a small town in the marquisate of *Susa*, situated near the *Dora*. Not far from hence is a high mountain, with a famous abbey of the order of *S. Benedict*, called *S. Michele*. Thence you come to the village of *Giaconniera*, and thence to

IV. S U S A.

Susa.

Susa is a small fortified town of *Italy*, in the province of *Piedmont*, and marquisate of *Susa*, in E. long. 7. lat. 45. situated on the river *Dora*, at the foot of the *Alps*, and on the confines of *France*. It appears to be a very antient town by a triumphal arch still remaining, which was erected in that place to the honour of *Augustus* in the 740th of *Rome*. Here likewise was found the sepulchre of *Cottus*, from whom the neighbouring mountains were called *Alpes Cottiae*. This place is of so important a situation, being one of the keys of *Italy*, that the *French* have always endeavoured to get possession of it, when they were at war with the dukes of *Savoy*. It was often taken and restored in the last century; and, in the year 1704, the duke *De la Feuillade* took it, and demolished the citadel, together with its other fortifications. This city has some handsome churches and monasteries. On the north side of it the late king built a new fortress for the defence of *Piedmont*, called *Brunetta*, which is intirely cut out of a rock; and commands the whole city. Higher up is the lofty mountain of *Roccamelon*, supposed one of the highest in *Italy*, on the top of which was a famous temple of *Jupiter*; at present there is a chapel dedicated to the virgin *Mary*. Without the walls is the above-mentioned triumphal arch of *Augustus*, whose in-

inscription was published by the marquis *Maffei*, in his book *Degl' Itali primitivi*. Some think that *Susa* is the place where *Augustus* caused his trophy to be erected about 14 years before the birth of *Christ*; tho' others are of opinion it was at *Tourbia*, a place at the foot of the maritime *Alps*, near *Monaco*, where still may be seen this inscription, *Sentes Alpinae devictæ*. The low-lands about *Susa* are well watered, and very fruitful. They have a kind of apples in this neighbourhood called *Susen* apples, which are very much commended.

From *Susa* you proceed to *Novesè*, a famous Road from village at the foot of mount *Cenis*, one of the Susa to Lan- highest mountains of the *Alps*, that are passable neburg, over for travellers. Here you take mules to ascend mount *Cenis*. the hill; the way is broad enough, and free from precipices, but uneven and full of stones. In Description winter, as the ice and snows render it dangerous of mount and difficult riding, travellers generally choose Cenis to be carried in sedans by a sort of chairmen, called *Maroni*, who climb up these mountains like goats, and mind neither wind nor weather. Those who like to be carried through the whole mountain as far as the village of *Laneburg*, pay three *French* crowns; but if you choose to ascend with mules, and to descend with the sedan, you pay but a crown. Leaving *Novesè*, you pass the river *Dora*, and, on the highest accessible part of mount *Cenis*, you come to an inn called *Gran Croce*, so named from a cross that divides *Piedmont* from *Savoy*, and is consequently one of the boundaries of *Italy*. The passage of the mountain, though high, is not so unpleasant, as commonly represented, for the precipices are not very perpendicular. At the inn called *Gran Croce*, travellers generally stop to refresh themselves after their fatigue, there being very good accommodations of all sorts;

which is not the case of the next station, called *Tauernette*, a poor miserable house, where there is nothing hardly to be had. On the top of the mountain, about the middle, there is a pretty large lake near the road, formed by the melted snow; in the middle of this lake the king of *Sardinia* has a handsome house for his diversion, and another on the road for his devotion. In some places the mountain is covered with pine and fir-trees from the top to the bottom, ascending regularly one above another, with the gradual rising of the ground. The plain on the top is about four miles long, has an inn, as we have already observed, for accomodating passengers, an hospital for such as fall sick by the way, and a chapel for those that perish by snow or cold. At the foot of the mountain you pass the little river *Arche*, on a wooden bridge, to come to the village of *Laneburg*. Here they refuse to take the money of *Piedmont*, that of *Savoy* and *France* being the only current coin. The country all through *Savoy* is very mountainous, and scarce contains any thing remarkable.

From *Laneburg* you proceed to the village of *Braman*, and thence to that of *S. Andrea*; and thence to the little town of *S. Michel*, situated in the county of *Maurienne*, on the banks of the river *Arche*, over which it has a bridge.

St. John de Maurienne. The next place to *S. Michel* is *S. John de Maurienne*, the capital of the county of *Maurienne*, in the duchy of *Savoy*, in E. long. 6. 10. lat. 45. 18. It is a tolerable good town, situated on the bank of the river *Arche*, in a pleasant valley. There are no walls to it, though it is populous and well built. It is the seat of a bishop suffragan of *Kienne* in *Dauphiné*: the cathedral contains some monuments of the dukes of *Savoy*, but very little else worth remarking.

From this city you come to the little town of *Chambre*,

Chambre, in the county of *S. John de Maurienna*, bearing the title of a marquise: From thence you proceed through the villages of *Erpieres*, *Aigue belle*, and *Mal Taverna*, till you come to *Montmelian*.

Montmelian is a small, but fortified, town, in *Montmelian* the duchy of *Savoy*, situated on the north part of the river *Isere*, in E. long. 6. lat. 45. 40. It is remarkable for its citadel on a steep rock, in which there is a well that supplies the garrison with water. It was formerly reckoned one of the keys of *Savoy*, being situated on the frontiers of *Dauphiné*. From *Montmelian* 'tis but a little way to

V. CHAMBERRY.

Chamberry is the capital of the duchy of *Savoy*, situated at the conflux of two little rivers, the *Lessa* and *Orbana*, in E. long. 5. 45. lat. 45. 50. It stands in a pleasant plain, surrounded with several hills, and a great many handsome country seats. The streets are straight, with piazza's for the people to walk under when it rains. Formerly it was the residence of their dukes, and now 'tis the seat of a parliament and chamber of accounts. Their parliament consists of fifteen senators, and four presidents; which has been a court famous for its decisions. The town is populous, but not rich, having suffered greatly in the late war from the *French* and *Spaniards*, to whose incursions it is unfortunately exposed. There are three suburbs to the town, which is defended by an ancient castle, and well furnished with water brought in conduits from the hill of *S. Martin*. Their principal church is dedicated to *S. Leger*, and has twenty-two canons and a dean, who is the chief of the clergy of *Savoy*, under the bishop of *Grenoble*. The *Jesuits* college is

a handsome building. The inhabitants are civil and the ladies handsome, but they dress very indifferently.

Aix.

Not far from *Chamberry*, at about ten miles distance, stands the town of *Aix*, in *Latin Aquæ Gratianæ*; the capital of a marquifate on the east bank of the lake of *Bourget*, famous for its mineral waters and hot baths, which were built by the emperor *Gratian*, who called them after his name. There are several *Roman* inscriptions in this town, which shew its antiquity.

VI. ANNECY.

Annecy.

Annecy is the capital of the dutchy of *Geneva*, in E. long. 6. 10. lat. 46. situated on a lake of the same name, from whence there are several streams that flow through the town, and are supposed, together with the lake, to have given this town its name of *Annecium* or *Anneciarum*, *quasi annexus aquarum*. These streams are a great conveniency and pleasure to the inhabitants. The town was formerly more considerable, but having had the misfortune of being burnt in 1448, it never recovered its former grandeur. However it is still a large neat town, and has been the residence of the bishops of *Geneva*, ever since they were expelled that city at the reformation. Most of the houses are built with piazza's for the conveniency of walking in the rain. The town is but poorly fortified, so that it has been always an easy prey to the *French*. The cathedral is rich, and noted for having the body of *S. Francis de Sales*. They have two collegiate churches, and several handsome monasteries of men and women. There are many antient monuments and inscriptions still extant in this city, in which they have likewise found a great number of medals. They have a court of

of judicature, from which there lies an appeal to the parliament of *Chamberry*. The neighbouring lake is nine miles long, and three broad. The dutchy of *Savoy* is separated from the territory of *Geneva* by the river *Arve*, over which there is a wooden bridge within half a mile of *Geneva*.

VII. GENEVA.

Geneva is a city of *Savoy*, and capital of the *Geneva*-territory of *Geneva*, situated near the confines of *France* and *Switzerland*, in E. long. 6. lat. Situation. 46. 20. It is a place of great antiquity, by some called *Genuensium civitas*, and in *Cæsar's* time Antiquity. was reckoned the furthest city of the *Allobroges*. It stands at the south-west end of the lake *Leman* or *Geneva*, on the river *Rhone*, which divides it into two parts. The south part is much the largest, and stands upon a hill; the other, which belongs to the country of *Gex*, is called *Gervais*, and stands upon a flat. There is a communication between the two parts of the town by three timber bridges, on two of which there are a great many shops. The situation is most charming, being surrounded on all sides with delightful objects; and receiving different embellishments from the lakes, rivers, plains, hillocks, and high mountains, walks, and country-houses that encompass the city. The streets Buildings. are large and beautiful; most of the houses, especially such as have been built of late years, being of hewn stone. There are two principal streets, one of which lies along the river and lake, and the other stretches up the hill. In all the streets there are fountains and canals to supply the city with water, which is raised by engines from the *Rhone*. A great many of the houses have piazza's for people to walk under in time of rain. As this city has an eagle and key for its arms, the government always keeps a certain

Fortifications.

a certain number of eagles in cages. The town is well fortified after the modern way, so that they are in very little danger of a sudden surprise. But their greatest security consists in their alliance with the cantons of *Bern* and *Zurich*. The walls are upwards of two miles in circumference, and the number of inhabitants is computed at 40,000. The goodness of the air, the mildness of the government, and the plenty of all things, together with the conversation of the inhabitants, who are sprightly and polite, makes this a most agreeable city to live in; insomuch that it is stiled the court of the *Alps*.

Church of *S. Peter*.

Their principal church is the old cathedral of *S. Peter*, where there are several monuments, particularly that of *Henry II.* duke of *Roan*. In the front of this church there is the figure of the Sun, which was worshipped here before the plantation of Christianity: and it is remarkable, that a long time ago the city took the sun for its device, with this motto, *post tenebras spero lucem*; but after it had embraced the reformation, the motto was changed for, *post tenebras lux*. From the top of the church you have a fine prospect of the lake, and of *France*, *Savoy*, *Switzerland*, and the *Valteline*. They have several other churches, particularly one for the *Dutch*, and another for the *Italians*, and formerly they had one for the *English*. There are two ministers belonging to each church.

The town-house.

The town-house is a handsome structure; and is noted for its stair-case of so singular a workmanship, that a loaded waggon may easily ascend it. Where the Senate meets, there are seven judges painted on the wall without hands, to signify that they should take no bribes. In the porch you see several pictures with curious inscriptions, and a great many antient

antient urns, found for the most part in 1659, in the ditch of one of the ravelins. A great many medals, and other curiosities have been dug up also, with inscriptions and other monuments of antiquity. In an island formed in the town by the *Rhone*, they have a little harbour for their galleys, and a strong tower, said to have been built by *Julius Caesar*, which serves them for an arsenal, and contains arms for 12,000 men. Here they preserve the spoils of the *Savoyards*, and particularly the scaling ladders taken from these people, when they attempted to surprize the town in 1602. The anniversary of this deliverance is observed every 22d day of *December*. At the end of one of their bridges stands their mint, which is well worth seeing. They have a general hospital, which was magnificently rebuilt, not many years ago, at the expence of above 200,000 crowns. Here poor travellers are maintained for one day with lodging and food, and the next day are dismissed with some money in their pockets. This same hospital serves also as a house of correction for loose young people.

This city was antiently under the government of the *Romans*, and afterwards of the *Burgundians*. During the quarrel betwixt pope *Alexander V.* and the emperor *Frederic Barbarossa*, the bishop of *Geneva* made himself master of the town, which succeeding emperors left to him to hold in fee. However he had but a kind of mixt jurisdiction, for the town always maintained its liberty, pleading the same privileges as other imperial cities. The dukes of *Savoy* have also laid claim to the town, founding their pretensions on a sale of the county by *Odo de Villars* to *Amadeus VIII.* of *Savoy*, about 1400. But their bishops continued their mixt jurisdiction till the year 1533, when the citizens

zens expelled the bishop, for opposing the reformation. Then they erected a new form of government, resembling that of the neighbouring cities of *Switzerland*. The legislative authority is placed in a council of 200, and a senate of 25, to whom the executive power or the administration is committed. These however advise with a third council, called the council of state, consisting of 60 members taken out of the great council. Sixteen of the members of the great council are always of the degree of burgomasters or syndics, four of whom are in office every year. They have also their treasurer, and other officers of state, as in the rest of the *Swiss* republics. The government was entirely aristocratical till very lately, that the common people have insisted on a share in the administration.

Religion.

Their church is the strict presbyterian, *John Calvin* having formed it here in person about the year 1535. It is governed by the city clergy, the burgomaster of reformation, and six others elected out of the great council, which assembly is called the consistory; but their decrees are of no force till they are ratified by the great council. They take care to keep their clergy humble, by allowing them moderate salaries of fifty or threescore pounds a year. They are not so strict in keeping the sabbath, as the *English* and *Scotch* presbyterians, for they allow all manly exercises on *Sundays* after divine service, such as playing at bowls, and exercising their militia.

Language.

The language of the common people is the *Savoyard*, or a very bad dialect of the *French* tongue; but the people of condition speak *French* in great purity: The former are of a clownish disposition; the latter are very polite and complaisant to strangers. They have an university,

university, said to have been founded in 1368, by the emperor *Charles IV.* but there are no salaries settled on the professors, their gain arising chiefly from their pupils. They have a new college here, and an academy, which were ^{Academy.} founded just after the reformation. At the college there is a very good library, well furnished with old and curious manuscripts, and other rarities, among which is a manuscript bible of *S. Jerome's* translation, reputed very near nine hundred years old. They have had from the beginning of the reformation a series of learned professors in *Geneva*, particularly *Calvin*, *Beza*, the *Diodati*, the *Turretines*, *Rivetus*, the late *M. Le Clerc*, the late *M. Burlamaqui*, and many other scholars, well known in the republic of letters. The academy for instructing youth in their exercises, is very much frequented by protestant gentlemen from most parts of *Europe*; though, since the revocation of the edict of *Nantz*, the number of their students from *France* has been very much diminished. They have a good foreign trade, ^{Trade.} arising principally from their own manufactures, which are silks, gold and silver lace, thread-lace, pistols, shammy leather, watches, and printing of books. Their trade would be much greater, were the *Rhone* navigable from hence to *France*; but ten miles below the city there is a cataract that obstructs the passage of vessels.

The adjacent country is pleasant and fruit-^{Adjacent}ful, consisting of gardens, vineyards, meadows, ^{country.} and rich pastures on the neighbouring hills; but their territories are very small, being hemmed in by the dominions of *France*, or *Savoy*, and the lake, on three sides; and on the fourth their lands scarce extend four miles in length.

The lake of *Geneva* is the largest fresh water ^{Lake of Ge-}lake ^{lake}*neva.*

lake in *Europe*, being about sixty miles in length and twelve in breadth; the water is very clear and produces a great variety of good fish, especially trouts, some of which are said to weigh forty and fifty pounds. The city has three or four small frigates with sails and oars, in which they often entertain princes upon the lake. In some places it is no less than four or five hundred fathoms deep, and sometimes it rages like a sea even when there is no wind. In the lake there is a great stone called *Neyton* or *Niton*, i. e. *Neptune*, which in pagan times, served as the altar, on which they sacrificed to the deities of the waters. There is a hollow in the top of it, which seems to have been cut for the purpose; and some time ago they found here several knives, and other instruments of sacrifice, all of brass. Travellers generally divert themselves here with fishing, as also with walking to *S. Claude*, and the mountains *de Saleve* & *de Voirrons*. Those that are curious, may hire horses to see the fall of the *Rhone*, and at the same time take a view of the fort *La Cluse*. There are good inns in *Geneva*, where travellers are well accommodated, particularly the *Three-Kings*, the *Green Tower*, and the *Balances*. But those that chuse to make any stay in this city, had better board in some family; there being several houses where you may have the conveniency of boarding, and at different rates.

Publiciana.

C H A P. VII.

Journey from Venice to Rome, by the way of Ancona and Loretto.

THERE are two different routes from *Venice* to *Rome*; the first by *Ancona* and *Loretto*, the second, by *Florence*. For the sake of

of variety, it is most advisable to go to *Rome* by the way of *Ancona*, and to come back by *Florence*, or *vice versa*. There are vessels that sail almost every week from *Venice* to *Ancona*, and back again; an opportunity that may be embraced by such as want to save expences, and can bear the sea. But the route by land is, in other respects, the most eligible. From *Ancona* to *Rome* you may hire a common chaise for about eight *Roman* crowns. It is to be observed, that the *Venetian* money is current no farther than *Ravenna*.

The Route by Ancona is as follows.

English miles from one place to another.	VENICE		English miles from Venice.
20	CHIOZZA	20	
10	Le Fornaci	30	
10	Goro	40	
10	Volani	50	
10	Magna Vacca	60	
5	Primaro	65	
10	RAVENNA	75	
5	Il Savio	80	
5	Cesenatico	85	
10	RIMINI	95	
10	La Cattolica	105	
5	PESARO	110	
5	Fano	115	
10	Sinigaglia	125	
10	Le Case abbruciate	135	
10	ANCONA	145	
15	LORETTO	160	
3	Recanati	163	
10	MACERATA	173	
10	Tolentino	183	
8	Valcimara	191	
8	Ponte della Trave	199	
			8 Ser-

English miles from one place to another.	8	Serravalle	207	English miles from Venice.
	8	Cafe nuove	215	
	8	FOLIGNO	223	
	12	SPOLETO	235	
	8	Strettura	243	
	7	TERNI	250	
	7	NARNI	257	
	8	Otricoli	265	
	8	Civita Castellana	273	
	9	Rignano	282	
	7	Castel nuovo	289	
	8	Prima porta	297	
	7	ROME	304	

Remarkable Places in this Journey.

Chiozza.

LEAIVING *Venice*, you take a gondola to go to *Chiozza*, a small town in the gulf of *Venice*, by which there is a passage into the *Lagunes*. It is the see of a bishop suffragan of *Venice*. The inhabitants are all watermen, who have a great trade in oysters, which are reckoned very good. The town is pretty well built, and is famous for fruit and herbs. It is of an oval form, about a mile and a half in compass, divided by a long handsome street, in the midst of which runs the fine canal called *Vena*. Over this canal there are nine bridges, some of stone, others of wood; these keep up the communication between the two parts of the city, which on all sides are surrounded with water. There is an antient tower on the south-side, and a fine stone bridge, which carries you over to a small island, and from that to another, by another bridge. *Chiozza* has a convenient harbour, defended by an hexagonal fort, in which is the old tower called *Lupa*, where they have a well of fine sweet water, tho' it is surrounded with the

the sea. Here are several handsome churches, particularly the cathedral, which is a modern building. The episcopal palace is a noble structure: The ordinary freight of a gondola from *Venice* to *Ghiozza* is three *Roman* crowns.

Three miles from *Ghiozza*, you come to the pass of *Brondolo*, where you cross the mouths of three rivers, which empty themselves near one another into the sea; these are the *Po*, the *Adige*, and the *Brenta*. Seven miles from *Brondolo*, you come to the *Cavanella-d' Adige*, where you cross this river again. When you arrive at *Fornaci*, or *Porto delle Fornaci*, which is only an inn, you pass a branch of the *Po*, and advancing three miles further, you come to the great *Po*, which you ferry over. Proceeding seven miles further, you come to *Goro*, called also *Porto di Goro*, which is no more than an inn situated near the mouth of the river *Po*. Here you pass another branch of this river, and you land at the post-house. This country, for the most part, belongs to the duke of *Modena*, who has a handsome palace here called *Belguardo*. Near *Volani*, which is only a village and post-house, you pass the little river *Pompofa*, where there is an inn of that name, and a handsome monastery. From *Volani* you come to *Magnavacca*, a village and post-house, where you enter the Ecclesiastic State. Here is a strong fort that commands the harbour of *Comacchio*, with which town it communicates by means of a canal. In this stage you cross a branch of the *Valleys* of *Comacchio*. These valleys are fenny grounds, which extend themselves from the arm of the *Po*, called *di Volani*, to that of the *Polesino di Primaro*, and are intersected by channels, which compose the valleys we speak of, and form several small islands. The whole circuit of this territory, which is computed to be about 72 miles,

miles, is considerable for little else but its salt-pits, being contiguous to the *Adriatic gulph*.

Comacchio. *Comacchio* is a small city in the dutchy of *Ferrara*, in long. 13. lat. 45. situated in the middle of a lake or morafs, called *the Valleys of Comacchio*, about 30 miles south east of *Ferrara*, near the coast of the *Adriatic* sea. The town is built like *Venice*, with handsome streets and canals. Its watery situation renders the air very unwholesome, for which reason it is inhabited by none but fishermen and poor people. It is reckoned pretty strong, but its strength is owing more to its situation in the middle of the morasses, than to the goodness of the fortifications. The Imperialists took possession of it in the beginning of this century, in order to facilitate the march of their troops to and from the kingdom of *Naples*, but restored it again to the pope, to whom it is now subject. It is the see of a bishop suffragan of *Ravenna*. The cathedral, the great square, and the town-clock, deserve a traveller's notice. Without side the town there is a pleasant house in the lake, which formerly belonged to the dukes of *Ferrara*, and now to the pope; it is called *Casetta*. The sea enters this lake or valley by the mouth of the *Po*, called *Magnavacca*. The country bordering upon this lake is very marshy, and consequently unwholesome. Here is still to be seen the *Fossa Mauritia*, made by the antient *Romans*, which is now only a narrow channel, by which you may go in a small boat to *Ravenna*. From the neighbourhood of the *Po*, it was antiently called *Padusa*, and extended fifty miles in length from *Ravenna* to *Modena*; but now it is destroyed in such a manner, that you scarce distinguish some small dirty remains of it in the valleys called *Bolognese*, *Conselve*, *Argenta*, and *Ravenna*.

To

To go from *Comacchio* to *Ravenna*, you pass by *Casetta*, the abovementioned pleasure-house, and directing your course by a narrow neck of land, which divides the lake from the sea, at the end of three miles, you find a village called *Hofte*; three miles further you come to another village called *S. Giovanni*, and from thence, proceeding ten miles, you come to *Ravennà*.

But to continue the post-road from *Venice*, leaving *Magnavacca*, you cross a branch of the valleys, and you come to *Primaro*, an inn and post-house, near which you pass the little river *Cortellazzo*, and about a mile further you pass another stream called *Catenaccio*, and from thence you proceed to

I. R A V E N N A.

Ravenna is a city of *Italy* in the Ecclesiastical *Ravenna* State, and capital of the province of *Romania*, in E. long. 13. lat. 44. 30. It is situated in an open country, about three miles west of the *Adriatic* sea, and encompassed by two small rivers. Its antient situation is said to have been like that of *Venice*, upon piles in the midst of waters, when it was the principal haven the *Romans* had on the *Adriatic* gulf. But there has been a great alteration since that time; for the waters are retired above three miles from the town, and those plains that were formerly drowned, are now some of the most fruitful fields in *Italy*. The place which is shewn for the old haven is now level with the town, and supposed to be filled up by sand and dirt brought thither by the sea; for it is observed that all the soil on that side of *Ravenna* has been made by the discharging of the sea upon it for several centuries. This has rendered the neighbouring country marshy and unwholesome.

The

The iron rings to which the ships were fastened, and the ruins of the pharos or light-house, are still to be seen. It was the residence of the emperor *Honorius*, and of several *Gothic* kings, and afterwards the capital of the eastern emperors dominions in *Italy*, whose exarchs or vice-roys resided here from the year 568, to 728. The *Lombards* took it in 752, but it was taken from them in 756 by *Pepin* king of *France*, who gave this city, with most of the territories belonging to the eastern emperors in *Italy*, to the pope, to whom it is still subject. The *French* army stormed it in 1512, since which it has been in a declining condition, so that it scarce retains the vestiges of its former glory. The buildings are generally mean, the place but thinly peopled, and its trade intirely lost. The Legate's palace is very convenient, as likewise that of the archbishop; the other palaces worth notice are that of the magistrates or the town-house, that of *Fantuzzi*, *Gambi*, *Pompili*, and *Rasponi*, besides the Jesuits college, and two public hospitals.

Cathedral. *Ravenna* is the see of an archbishop, and the residence of a cardinal legate. The cathedral being in a ruinous condition, has been rebuilt with great magnificence by Monsignor *Farsetti*, archbishop of this city, who having found, upon this occasion, a great number of antient Pagan inscriptions, ordered them to be regularly placed for the satisfaction of the curious. In the chapel of cardinal *Aldrobandini* there is an admirable picture of the raining of the *manna* from heaven, and a half figure of our Saviour encompassed with angels, by *Guido Reno*. The font, or baptistery, is near the cathedral, and opposite to it there is a pyramid in remembrance of *Clement* the VIII's entering this city. The church of

of *S. Apollinaris*, belonging to the *Franciscans*, is exceeding fine; it was built by King *Theodoric*, in honour of *S. Martin*, and adorned with two rows of fine marble columns. They call it *in ciel d'oro*, because the gallery is ornamented with gilded *mosaic*, in the middle of which you see the head of the emperor *Justinian*. The *Rotonda*, dedicated to *S. Vitalis*, belongs to the *Olivetans* monks: the roof is supported by beautiful columns of marble; and there is an altar of *Chalcedony*, behind the well, where *S. Vitalis* lies buried. Among others, here are two fine pictures, one by *Frederic Barocci*, and the other by *Gessi*. At the church of *S. Benedict* there is a picture of *S. Romualdo* by *Guercino*. The church of *S. Gervase and Protase* was built by *Placidia*, sister to the emperors *Arcadius* and *Honorius*; her tomb is remarkable for its fine marble engravings. On the cieling of the church of *S. John the Evangelist*, you see some figures in *mosaic*, representing the emperors who were related to this princess, by whom also this church was built. In this church there are also two columns of verde antique, which are reckoned inestimable. The church of *S. Romualdo* has four antique pillars of *Nero Bianco*.

In the great square you see a fair brazen statue of pope *Alexander VII*; and at the other end of the same square there are two columns, on which the patron and arms of *Venice* were formerly set; but the pope has placed since on the same pillars the statue of *S. Victor* and *Apollinaris*, the patrons of *Ravenna*. At the public fountain there is a curious marble statue of *Hercules Horarius* * holding with both his hands a
Antiquities.
fun-dial

* A like statue of *Hercules* was found in *Rome*, only it had not a sun-dial upon its head, but a globe

sun-dial over his head. Without the town, on that side where the antient harbour is supposed to have been, there is a *Mausoleum*, which queen *Anafanthe* erected for her father *Theodoric* king of the *Ostrogoths*, who kept his court at *Ravenna*. This building is now converted into a little church which, from its figure, they call the *Rotonda*. The roof is very remarkable, consisting of one large stone, hollowed almost into the form of a cupola, with a round hole to let in the light. This stone is four feet thick; the diameter in the inside is thirty feet, from without it is thirty-eight feet; and it is said to weigh above 200,000 *lb.* weight. Such a monument of art as well as labour is scarce any where extant. On the outside of this little cupola was placed the porphyry tomb of the abovementioned *Theodoric*, encompassed by the statues of the twelve apostles; but it was broken to pieces by a cannon-ball when *Lewis XII.* besieged *Ravenna*, and has been set since in the wall of an antient palace of this city. Under one of the porches of the church of *S. Vitalis*, there is a *bas relief*, the subject of it the emperor *Trajan* officiating in a priest's habit at a sacrifice. In the sacristy of the same church there are two magnificent columns of marble, of one single piece, and of the oriental kind. Three miles from the town there is a monument erected to the young and brave *Gaston de Foix*, who was killed in this place, *April 11, 1512*, as he was pursuing his routed enemy. Near *golden gate*, there are some

with the twelve signs of the Zodiac. Hence some of the learned have been of opinion, that *Hercules* signifies the sun, and that the story of his twelve labours or toils denotes the sun's course through the twelve signs; and in like manner they have applied all the fables related of *Hercules* to the sun.

pieces

pieces of marble, which are said to have belonged to the magnificent palace of *Theodoric*. In the cloister of the conventual *Franciscans*, you may see the tomb of the poet *Dante*, who died here in exile in 1321; it was erected to him by *Bernard Bembo*, father of the famous cardinal, with this inscription,

*Exigua tumuli, Dantes, hic sorte jacebas,
Squallenti nulli cognite pene situ.
At nunc marmoreo subnixus conderis arcu,
Omnibus & cultu splendidiore nites.
Nimirum Bembus Musis incensus Etruscis,
Hec tibi, quem in primis hæc coluere, dedit.*

There is an antient inscription on the *Porta Speciosa*, from the beauty of its marble and the architecture called *the golden gate*, importing that the emperor *Claudius* strengthened this city with walls, and embellished it with new gates. Without the town there are two little rivers, *Montone* and *Ronco*, which having ceased to discharge themselves into the sea, because of its retiring, threatened to drown this city: but the late pope *Clement XII.* caused new canals to be dug, to turn off the waters of those rivers, and preserve the city; a work worthy of the grandeur of the antient *Romans*. Good water was always so scarce in this city, as to be preferred to wine, according to *Mart.* l. 5.

*Sit cisterna mihi quam vinea malo Ravennæ,
Cum possim multo vendere pluris aquam.*

And again,

*Callidus impesuit nuper mihi cæupo Ravennæ,
Cum peterem mixtum, vendidit ille merum.*

lb.

The

The soil about this city, which has been made by the sea, is so agreeable to vines, that they grow to an incredible size; planks of twelve feet in length, and five in breadth, being said to have been cut out of the timber of their vines. Near the sea, at the distance of three miles, stands the famous abbey of *Classe*, where the body of *S. Apollinaris* lies buried.

Road from
Ravenna to
Emili.

Cervia.

Cesenatico.

The *Rubi-*
con.

Leaving *Ravenna*, about three miles from thence, you enter into a forest of pines, near four miles in length, belonging to the monks of *S. Benedict*. Soon after you come to *Cervia*, a small town of the Ecclesiastic State, situated in a marshy plain, near the *Adriatic* shore, and noted for its salt-works. It is very thinly inhabited, on account of its bad air, having scarce one thousand souls. On the left hand you have the sea at a very small distance, and on the right a long tract of marshy ground as far as the *Apennine*. Soon after you pass the river *Savio*, in a ferry-boat, and you come to *il Savio*, an inn. From *il Savio* you come to *Cesenatico*, leaving on your right hand the road to *Bologna*, and of course the towns of *Forli*, *Bertinoro*, *Ferlimpopoli*, *Cesena*, *Imola*, *Faenza*, of which road and towns you will find an account in the ninth chapter of this volume, after the description of *Bologna*. *Cesenatico* is an inconsiderable town of *Romania*, situated near the sea side, and defended by a castle built on a hill. They have a small harbour for fishing-boats, and the country abounds with sea-fowl, especially ducks. Not far from this town there is a column erected by cardinal *Rivarola*, with an inscription, which contains a decree of the *Roman* senate forbidding any officer or soldier to pass the *Rubicon* without their consent; but the antiquity of this column and inscription is much suspected. This famous little river, so well known in history by the passage

sage of *Cæsar*, when he said to his soldiers, *Facta est alea*, is about three miles distant from *Cesenatico*, in the way to *Rimini*. This was the river that divided *Italy* from *Gallia Cisalpina*. Its modern name, according to the common opinion*, is *Pisatello*, and it is so small as to be forded over by common carriages. Thence you proceed along the sea-side, through a firm sand, till you come within a mile of *Rimini*, where you leave the coast on the left hand, to pass the river formerly called *Ariminum*, but at present *Marecchia*, and which gave its name to the city whose walls it washes. The bridge ^{Bridge of Rimini.} over this river is one of the greatest curiosities in *Italy*. It is built intirely of marble, with five arches, being two hundred feet long, and in breadth fifteen; on each side there is a marble parapet, with inscriptions, whereby it appears to have been built by *Augustus* and *Tiberius*. Here ends the *Via Æmilia*, and begins the *Flaminia*, which goes to *Rome*. The above is one of the four principal bridges which *Augustus* built on the *Via Flaminia*, which he joined at *Rimini* with the *Via Æmilia*. The design of this bridge may be seen in *Palladio*. The prospect here is very delightful; on the left hand you have the sea, on the right a fruitful and pleasant plain, and at a small distance the *Apennine* mountains, at the foot of which, before you enter the *Via Flaminia*, you see *Forli*, which you will find described in the ninth chapter.

II. R I M I N I.

Rimini is a city of *Italy*, in the Ecclesiastic State, and province of *Romania*, in E. long. 13.

* See the note p. 7.

30. lat. 48. 8. It is a place of great antiquity, and said to have been built by the companions of *Hercules*. It was a *Roman* colony as well as *Ravenna*, and received great improvements from *Augustus*, who built their bridge and triumphal arch. Their harbour was one of the best in *Italy*, but had the misfortune of being destroyed by the last lord of the family of *Malatesta*, to build the church of *S. Francis* with the marble taken from thence. The town at present is in a very declining condition, having neither trade nor harbour; and is very poorly inhabited, which unfortunately is the case of most of the towns in the Ecclesiastical State. The situation however is vastly pleasant, for it stands in a plain near the coast of the *Adriatic* sea, and is surrounded with hills and vallies abounding with vines, olive and fig-trees, corn, and other fruit of all sorts. One of the principal monuments of this city, is the abovementioned bridge of marble coming into *Rimini*. There is likewise a triumphal arch, erected by the Senate to *Augustus*, for having repaired four of the principal roads in *Italy*; it makes a noble gate to the town, and contains an antient inscription, part of which is effaced *. There are also the ruins of an amphitheatre behind the garden of the *Capuchins*; and five hundred paces further without the city, you see a tower of brick, which is said to be the pharos of the antient haven, but the sea is retired about half a mile from hence, and the pharos is now surrounded with gardens. Pope *Clement XII.* built here a small fortress, but of considerable strength. In the midst of the market-place there is a pedestal of marble, with an inscription importing

* It was published by *Fabretti* in his book of *Aqueducts*.

porting it to have been a *Suggestum*, on which *Cæsar* harangued his soldiers after having passed the *Rubicon*. In another square there is a marble fountain of curious workmanship, and a brass statue of pope *Paul II.* Notwithstanding the great decay of this city, it has still some handsome palaces and churches. The cathedral was new built in the last century upon the ruins of a temple of *Castor* and *Pollux*. The above-mentioned church of *St. Francis*, was built of marble taken from the port, by *Sigismund Malatesta*; the design is by the celebrated *Leander Alberti* a *Florèntine*, as appears by a *Greek* inscription on the frontispiece. On the left side of this tomb are seven fine marble monuments, and on the right as you go in, the tomb of *Sigismund Malatesta*. There are six magnificent chapels in this church, in one of which lies the body of *Isotta*, wife of *Sigismund*, and celebrated by the poets of those days. Here you see a picture of *St. Anthony* by *Guercino*, another by *Giovanni Bellino*, besides some pieces of *Giotto* in the cloister. In the church of *S. Vitalis* there is a picture of the martyrdom of this saint by *Paolo Veronese*. In the church of the oratory of *S. Girolamo*, there is a picture of this saint, by *Guercin da Cento*. The palaces of the Magistrate and of *Malatesta*, are handsome buildings; on the frontispiece of the former is the following ancient inscription, *C. Cæsar Augusti F. Cos. vias omnes Ariminis Ter.* *Rimini* is the see of a bishop suffragan of *Ravenna*, and is noted for a council assembled here in 359 by the emperor *Constantius*, where the *Arian* heresy was favoured.

Leaving *Rimini* you travel on the downs for fifteen miles between the sea and the fields; the first five miles very good, but the rest indifferent. Within two miles of *Cattolica*, you pass a torrent called *Conca*, which is sometimes dan-

Road from
Rimini to
Pesaro.

gerous upon the swelling of its waters. *Cattolica* is a borough so called, from the orthodox part of the council of *Rimini*, who retired hither in 360. At *Cattolica* begins that great plain, extending to the *Alpes Cottiae*, which divide *France* from *Italy*. On the other side of *Cattolica* you enter the dutchy of *Urbino*, by the antients called *Picenum Annonarium*, now subject to the Pope: it is sixty miles long from *Pesaro* to *Gubbio*. At the distance of about ten or twelve miles from hence, towards the *Appennine*, you may see the little town and republic of *S. Marino*, of which hereafter. The country from *Cattolica* to *Pesaro*, the first city on the *Flaminian* way by the sea side, is very well cultivated, and strewed with pleasant houses.

III. PESARO.

Pesaro. *Pesaro*, in *Latin*, *Pisaurum*, is a city of *Italy*, in the Ecclesiastic State, and dutchy of *Urbino*, situated on the *Adriatic* sea, at the mouth of the little river *Foglia*, in *Latin*, *Ijsaurus*, in E. long. 14. lat. 44. It stands upon a small ascent, surrounded with little hills, which form a charming mixture of pastures, vineyards, and orchards. The olives of those hills are excellent, and the figs esteemed the best in *Italy*. It is supposed to have been a *Roman* colony, destroyed by *Totila*, but rebuilt to an advantage by *Belisarius*. It is now a very flourishing town, excellently provided with all the conveniencies of life, adorned with handsome houses, and pretty well fortified after the old fashion. They have an harbour here which was considerably repaired in the beginning of the present century. There is a bridge here over the river *Foglia*, which joins *Romania* to the marquisate of *Ancona*. It is the largest town of the dutchy of *Urbino*, and the birth-place of pope
Clement

Clement XI, who built here a magnificent cathedral. The bishop is suffragan of *Urbino*, and has a very handsome palace. In the great market-place is a statue of pope *Urban VIII.* and a fine fountain. In the cathedral, there is a great picture of *S. Jerome*, towards the middle of the church, an excellent piece by *Guido Reno*, and several by *Frederic Barocci*. In the church of the *Franciscans*, there is a little *S. Michael* by *Barocci*. In the confraternity of *S. Andrew* you see a picture of the calling of this saint to the apostleship, by the same hand. In the church of *S. Antony*, there is a most beautiful piece by *Páolo Veronese*. *Pesaro* was the winter residence of the dukes of *Urbino*. The air of this place was antiently reckoned unwholesome, as appears from *Catullus*; but now it is good, which is owing to their having drained the neighbouring marshes towards the sea. Since the year 1631, when this city and dutchy came under the dominion of the see of *Rome*, by a donation of the last duke of the house of *Rovere*, it has been governed by a cardinal legate. Without the town the dukes of *Urbino* had formerly a great many fine seats, but now there is only one worth seeing, which belongs to the noble family of *Mosca*.

Leaving *Pesaro* you coast along the shore for seven miles, through a road like that on the other side of *Rimini*, till you come to *Fano*.

IV. F A N O.

Fano is a town of *Italy*, in the Ecclesiastic *Fano* State; and dutchy of *Urbino*, from which city it is about 18 miles distant. It is situated on the coast of the *Adriatic*, in the *Via Flaminia*, near the mouth of the river *Argila*, in E. long. 14. lat. 44. It received its name from a temple of *Fortune* (having been antiently called *Fanum*).

Fortuna) which was built here by the *Romans*, in memory of the victory gained here over the *Carthaginian* general *Asdrubal*, in the 547th year of *Rome*. It was made a colony by *Augustus*, to whom the inhabitants erected a magnificent triumphal arch, which continued intire till the time of pope *Pius II*. There are still some of the ruins of this arch to be seen, and the plan of it, with its inscriptions. They have many other antient marbles and inscriptions in this city, and among the rest the ruins of the temple of *Fortune*. The modern town is small, but has a handsome palace, and a good number of convents. It is an episcopal see subject to the archbishop of *Urbino*. In the cathedral dedicated to *S. Paterniano*, there is a picture of *S. Joseph's* marriage, by *Guercino*. In the chapel of the virgin *Mary* the fifteen mysteries are by *Domenichino*; and there is also a *S. Peter* by *Guido Reni*, who has drawn several pictures in the church of the *Filippini*. In the church of the *Augustinians*, you see an angel guardian, by *Guercino*. They have here one of the best opera houses in *Italy*. In the market-place is a beautiful marble fountain, where the water runs continually through several little spouts. The town is famous for its earth-nuts or truffs, and for the beauty of its women, who are said to excel those of any other part of *Italy*. The adjacent country is very fruitful and pleasant. The river *Metaurus*, now *Metro*, which runs near *Fano*, is the place where *M. Livius Salinator*, and *Claudius Nero* the consuls defeated *Asdrubal*, *Hannibal's* brother. Not far from thence is the field of battle, where *Narfes* vanquished *Totila*, king of the *Goths*.

V. By-road from FANO to FOLIGNO.

Those who propose going from *Fano* to *Rome*, and have already seen, or have no curiosity to see
Loretto,

Loretto, may take the following road to *Foligno*, which tho' rougher, is a good deal shorter, and for that reason chiefly used by couriers.

From *Fano* therefore, setting out westward, and passing thro' several villages among the mountains, you enter the *Flaminian way*, by the right bank of the river *Metro*, and after a journey of fifteen miles you come to *Fossombrone*. *Fossombrone*. This is a small city of the duchy of *Urbino*, and the see of a bishop suffragan of *Urbino*. It is situated in a plain, between the mountain and the river *Metro*, and is fifteen miles distant from *Fano*. By the antients it was called *Forum Sempronii*; but it has no remains of antiquity, except the ruins of an antient theatre, and a fine *Mosaic* pavement, which is in possession of the family of *Passignei*. In the cathedral, which is a good large church, there are a great many antient inscriptions, and some good pictures. In the church of the *Capuchins*, they have a picture done by *Frederic Barocci*.

Leaving this city, and crossing the *Metaurus* upon a stone bridge, about three miles further, you come to the river *Candiano*, and *Asdrubal's* mouth. Here you see the *Via Flaminia*, whose pavement is almost intire. This way runs along the banks of the above-mentioned river *Candiano*, which meets with several falls in its course. Here you come to a passage cut through a high rock by *Augustus Caesar*. On the side towards the river, he was obliged to build strong walls, which were carried from the bed of the *Candiano* up to the height of the new road, in order to support it. This road is thus surprizingly continued through a rock for the space of 480 paces. The grotto of the pierced rock, by the common people called *Il Furlo*, which perhaps should be *Il Foro*, is a work of *Titus*, as appears by an antient inscription almost effaced. This

Cagli.

Nocera.

wonderful grotto is twelve feet high, very near as broad, and about an hundred feet long. Travelling about three miles further, you enter the pleasant plain of *Acqualagna*, where *Totila* was totally defeated by *Narses*. From *Acqualagna* you proceed to the little town of *Cagli*, near the river *Candiano*. Over the river *Boaso*, there is a stone bridge of a surprizing bigness, one of the noblest pieces of *Roman* magnificence in the whole *Via Flaminia*. Not far from thence is the village of *Candiano*, built out of the ruins of *Luceola*, a city destroyed by *Narses*, when he defeated *Elutherius*, who claimed the Imperial dignity. From *Cagli* you proceed 22 miles further to *Nocera* in the dutchy of *Spoletto*, travelling through the *Apennines*. This town was antiently called *Alfaterna*; it is very small, but noted formerly for making wooden vessels, commended by *Pliny*. At the foot of mount *Nocera* is the *Tinian* valley, which takes its name from the little river *Tinia*, now *Topino*: *Silicus Italicus* calls it *inglorius*, because of its not being navigable, *Tiniaæque inglorius humor*. Without the town of *Nocera* rises a spring, famous throughout *Italy* for its lightness, and good quality, which falls into this river *Tinia*. From *Nocera*, you proceed thro' the *Tinian* valley to *Foligno*, where you fall in with the high road to *Rome*. In winter it is not advisable to travel through this valley, by reason of the above mentioned river *Tinia*, over which there is never a bridge, and to ford it is dangerous, so that few but couriers come this way for the sake of expedition. Those who want to satisfy their curiosity, may go only to *Fossombrone* and *Furlo*, which is but a journey of eighteen miles, and then return to *Fano*.

Road to Si-
nagaglia.

About a mile from *Fano*, in your way to *Sinagaglia*, you pass over a wooden bridge, about

5 or

5 or 600 paces long, over the several branches of the torrent called *Pongio*, which drowns all this tract of land, when the snows begin to melt upon the *Apennines*. From thence you proceed fifteen miles along the sea side till you come to

VI. SINIGAGLIA.

Sinigaglia, or *Senagallia*, is a city of *Italy* in *Sinigaglia*. the Ecclesiastic State, and dutchy of *Urbino*, in E. long. 14. 35. lat. 43. 30. It is a very ancient town, which is said to have taken its name from the *Galli Senones*, by whom it was built, to distinguish it from *Sienna*, the *Sena Hetruscorum*. It is situated in a plain near the *Adriatic* sea, at the mouth of the river *Nigola*. The town is inclosed with walls, which are defended by some bastions, and has a small harbour, with several handsome houses. *Sinigaglia* is the see of a bishop suffragan of *Urbino*, whose palace is a handsome building. The cathedral, and the church of *S. Martin*, deserve to be seen. In a small church of the Suburbs, there is a picture by *Frederick Barocci*; and at the *Dominicans*, a picture of *S. Hyacinth*, by the same hand. It is a place of some trade, having a fair of great resort, which begins the 14th of *July*, and lasts till the end of the month.

Leaving *Sinigaglia*, you travel along the sea coast till you come to *Le Case abbrucciate*, which is only an inn near the shore, with a few scattered poor houses, which were formerly burnt down, as the *Italian* name signifies. Not far from thence there is a sort of a tower, or castle, to prevent the landing of the *Mahometan Corsairs*. Thence you travel on, still keeping close to the shore for about seven miles, till you come to a little village called *la Torretta*, where you get

get into the land-way within three miles of *Ancona*.

VII. ANCONA.

Ancona is a sea-port town of *Italy*, in the Ecclesiastic State, and capital of the marquifate of *Ancona*.

Ancona, situated on the gulf of *Venice*, in E. long. 15. lat. 43. 20. The name of this city is said to be owing to its situation, because of the elbow (*ἄγκυρα*) or compass which the shore makes in that place. It is said to have been built by the *Syracusians*, who were driven hither by the barbarity of their tyrant *Dionysius*. There are several remains of its antient magnificence, and among the rest a triumphal arch of white marble, which remains almost intire, and was erected at the entrance of the mole to the emperor *Trajan*. The inscription, which is still very intire, shews this arch was erected in acknowledgment of the bounty of that prince, who repaired the harbour at his own expence. The town lies round it on two hills, one of which is at the point of cape *Cumero*, now called *S. Cyriaco*, from whence there is a most delightful prospect of the sea and the adjacent country. The citadel, which commands the town and the harbour, lies on the other hill, and was built by *Clement VII*. On the top of the promontory there was formerly a temple dedicated to *Venus*. *Ante domum Veneris, quam Dorica sustinet Ancon*. Juv. Sat. iv. 40. The streets of this city are narrow and uneven, and the public and private buildings inferior to those of other great towns in *Italy*. 'Tis the see of a bishop suffragan of *Rome*, but formerly of *Fermo*. The cathedral dedicated to *S. Cyriaco*, is esteemed for its architecture, as well as for the marble with which it is adorned; here you may see some pictures by *Piero della Francesca*,
Filippo

Filippo Lippi, and *Guercino*. In the church of *S. Dominic* there is an excellent picture of the crucifixion, by *Titian*; and, in the church of the *Franciscans*, they have one of the best pieces that ever came from the hands of this eminent master. The trade of this city, which was at a low ebb not long ago, is now pretty well revived, since it has been made a free port as well as *Civita Vecchia*. The harbour is the best in the pope's dominions, being very commodious and large, but the entrance somewhat dangerous; the mole reaches 200 paces into the sea. *Clement XII.* built lately a *Lazaretto* here in the middle of the water, which cost no less than 200,000 crowns; and at the same time he laid out prodigious sums in repairing and securing the harbour. It is said by way of proverb among the *Italians*, *Unus Petrus in Roma, una turris in Cremona, unus portus in Ancona*. The governor's palace is a handsome structure; it was designed by *Margaritone d' Arezzo*, and built in 1270. The exchange where the merchants meet is a handsome square portico, in which there is an equestrian statue of *Trajan*, and four other statues at the four corners, representing religion, faith, hope, and charity; they were damaged by an earthquake in the last century. The common citizens are somewhat particular and fantastical in their dress, but people of distinction follow the *French* mode. Though the town stands in a plentiful country, yet provisions are scarce and dear, which is owing to its being so great a thorough-fare from the north of *Italy* to *Loretto*. You pay at a public-house three julio's a head for dinner, and four for supper, because of your bed. 'Tis observable, that the tide does not rise here above a foot, though it rises above four feet at *Venice* and the bottom of the gulf; and, in that part of the gulf next the *Mediterranean*,
it

it decreases to nothing. From *Ancona* to *Loretto* the country is as fine as any in *Italy*, but the road is exceeding bad.

VIII. LORETTO.

- Loretto.** *Loretto* is a city of *Italy*, in the Ecclesiastical State, and marquisate of *Ancona*, in E. long. 15. lat. 43. 15. It took its name of *Lauretum* from a grove of laurel in the neighbourhood, or as some say from a widow named *Loretto*, to whom this grove belonged; and is situated on an eminence three miles to the west of the gulf of *Venice*, in a pleasant fruitful soil. The city is small, consisting only of one large street within the gate, and another without. It is defended by a wall and other fortifications; sufficient to guard against a surprize, but incapable of holding out a long siege. In the great square there is a very beautiful fountain of marble, enriched with brazen statues, and betwixt it and the cathedral an excellent statue in brass of pope *Sixtus V.* who made this place a city, and the see of a bishop suffragan of *Rome*. The piazza before the cathedral is spacious; and the buildings about it very regular and handsome.
- Buildings.**
- History of our lady of Loretto.** This city is famous for the holy house, or the chapel of *our Lady of Loretto*, to which there is a constant resort of *Roman* catholic pilgrims from all parts of *Europe*. According to the tradition of that country, the chamber in which the blessed virgin was born, in which also she was saluted by the angels, and brought up her son till he was twelve years old; this chamber, I say, was transported by the angel into *Dalmatia*, when the *Turks* became masters of the *Holy Land*, and placed on a mountain, the west side of the gulf of *Venice* in the year 1291, or thereabouts. But, the people of the country not expressing a due regard for it, the

the angels, three or four years afterwards, carried it over the gulf into *Italy*, and at length fixed it at *Loretto*. Nobody could tell from whence it came till the year 1296, when the virgin appeared to a holy man in his sleep, and revealed it to him, who divulged it afterwards to others of authority in the province. Here a magnificent church was built over it, where it stands inclosed under the cupola, in a fine case of white marble, at the distance of half a foot from the house. This case is a most beautiful building of the *Corinthian* order, and of white marble of *Carrara*, with excellent *bass-relievo's*, in which all the history of the virgin is represented. It is surrounded with two rows of white marble statues by the best masters; the uppermost represents the Sybils, and the lowermost the antient prophets. The chamber ^{The holy} itself is of a hard red stone like bricks, of dif-^{house.}ferent shapes and unequal bigness. It is almost square, about 40 feet long, 20 broad, and about 20 in height. The roof has been removed to give light within, and a door made on each side, though originally it had but one. There is nothing of the old foundation, and it has only one window adorned with silver, thro' which the angel is said to have entered, when he saluted the virgin. Towards the east is the little chimney of the chamber, and over it stands the *Lady of Loretto*, with a little *Jesus* on her right arm. The image of our lady is said to be of cedar, the workmanship of *S. Luke*, and brought hither with the house. It is about four feet high, and adorned with a particular kind of veil (of which they have several of various colours for change) all immensely rich, and embroidered with precious stones. Her triple crown, covered with precious stones, was a present of *Lewis XII.* king of *France*. The crown on the head
of.

of the little *Jesus* is also set with diamonds. Before the breast of our lady hangs a royal tison or fleece of rich jewels; with a collar of rubies, pearls, and diamonds, and a rich cross. The niche, where the statue stands, is adorned with a close row of precious stone, forming a kind of rainbow of various colours. Betwixt the statue and the rails there are twelve lamps of massy gold, each as big as a man's head. The altar is of pure beaten silver, and all the rest of the chapel is loaded with the most magnificent presents of princes. The last rich offering is always left for some time, in a place made on purpose, directly before the statue of our lady.

The treasury.

From the *Santa Casa* or *Holy House*, strangers are led to see the treasury, in comparison to which all the riches of the holy house are but of a small value. It is a gallery with a rich vaulted roof, painted over-head like a chapel, forty paces long, and fifteen broad. On one side you see a vast number of cupboards covered with nets of strong wire, where the richest presents are kept, being filled with gold, jewels, vessels, and ornaments more precious than gold, the votive donations of emperors, kings, popes, and princes, for several hundred years. The treasure in short is so surprizingly great, that silver can scarce find admission, and gold itself looks but poorly among such an incredible number of precious stones. Among the other curiosities of the treasury, you see some beautiful pictures, which are a kind of embroidery made with small natural coloured feathers, and represent the four doctors of the *Latin* church. On the other side of the gallery there is a range of windows, between every one of which are the plans of several great towns in *low-relievo* in silver. From the treasury you are conducted to the arsenal, which is no great matter; however they

they shew you here some arms taken from the Infidels, who are said to have made a descent to plunder the treasury about 200 years ago.

The church, in which the *Holy House* stands, The church, is a magnificent structure, built in the form of a cross, with a cupola in the middle, adorned with stucco-work, and exquisite paintings by the best hands; particularly in the chapel of the *Annunciation*, you see the history of the visitation and marriage of our lady, and in the chapel of *S. John Baptist* an incomparable picture of our Saviour's baptism. There is likewise in the same church a picture of our lady's nativity, a fine piece by *Hannibal Caracci*; and another of the annunciation by *Barocci*. The doors of the church are of brass, and have several histories engraved upon them. Besides the jewels, plate, and ornaments already mentioned, it is supposed there are vast sums of ready money laid up in the *Holy House*, it being customary for most pilgrims that come here to give something to the box. They have likewise large revenues and lands, and yet they pretend that in their annual charges in maintaining the clergy and officers belonging to the *Holy House*, and the pilgrims who resort thither, there is a deficiency of 11,000 crowns every year, their income amounting, as they say, to 27,000 crowns, and their expences to 36,000. The cellars belong- The cellars, ing to the house are very spacious, and stocked with a prodigious quantity of wine, for the accommodation of pilgrims of all ranks and distinctions, while they stay here to perform their devotions. The apothecary's shop belonging to The apothecary's shop, the house, where pilgrims are furnished with such medicines as they want, is also very remarkable, and among other things, for the great pots standing round it, painted by the great *Raphael* with several pieces of sacred and prophane history.

history. These pots are of such value, that a *French* ambassador is said to have offered, for four of them painted with the four evangelists, four pots of massy gold of the same size, but could not obtain them. The palace where the governor, the bishop, and penitentiaries of all nations reside, is large and commodious, having apartments always ready for the reception of princes, cardinals; and other persons of distinction, whose devotion may chance to bring them hither. Notwithstanding the great number of pilgrims that flock to this place, who in some years are said to amount to 500,000, still the people of this town are poor; because most of these pilgrims are maintained by the charity of the house, and lay out little money, except in beads, crosses, and medals, the making of which is the principal trade of the inhabitants. Most of them pretend to be descended from those who saw the house fixt in this place, and so they convey the story from father to son. There is a map of the travels of the *Holy House*, on a sheet of paper, which you may buy for five or six pence.

IX. RECANATI.

Recanati. From *Loretto* to *Recanati* is a bad road, thro' a good country, between hills. *Recanati* is a small town of *Italy* in the Ecclesiastic State, and marquise of *Ancona*, in E. long. 15. lat. 42. 13. It is situated on the top of a hill, about three miles from *Loretto*, with which place it was joined to make up a bishop's see. Both its name and materials were taken from the antient *Helvia Ricina*. For after the *Goths* had destroyed the last mentioned city, the emperor *Pertinax* removed its ruins to the two neighbouring hills, and built *Recanati* and *Macerata*; as may be proved from several inscriptions preserved.

preserved in the latter town. The vault of the great church is adorned with gold, and some handsome paintings. In this church is the tomb of *Gregory XII.* who was deposed from the pontificate in the council of *Constance*. 'Twas in the territories of this city that the *Holy House* is said to have first rested upon its transportation from *Dalmatia*. On the town-house they have erected a brazen monument to the lady of *Loretto*, which consists of the *Holy House*, on which is a madonna with the child in her arms, the whole supported by four angels. There is an aqueduct from hence to *Loretto*, which cost *Paul V.* and *Gregory XII.* 186,000 crowns. They have a fair here in the month of *September*, which draws a considerable number of strangers to the town. From *Recanati* to the passage of *Potenza*, over a wooden bridge, there are ten miles, through an open and well cultivated plain. This little river of *Potenza*, upon which you see still some remains of the antient *Ricina*, and among other things, a pretty large part of an amphitheatre, was so called from the name of the city it watered, which is mentioned by *Pliny*, *Strabo*, and other authors, and was destroyed as well as *Helvia Ricina* by the *Goths*. On the other side of the river you are inclosed among little hills till arrive at *Macerata*.

X. MACERATA.

Macerata is a city of *Italy*, in the Ecclesiastical State, and marquissate of *Ancona*, in E. long. 15. lat. 43. 15. This city was formerly reckoned the metropolis of the marquissate of *Ancona*. It is a pretty little place, situated on a rising ground, and in a good wholesome air. At the bottom of the town runs the little river *Chiento*, which descends from the *Apennines*. The town

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is neatly paved with brick, has some handsome houses, and large streets. Though it lies on the road betwixt *Rome* and *Loretto*, yet it has very little trade, and but few inhabitants. It is the see of a bishop, united to that of *Tolentino*, and suffragan of *Fermo*. The legate of the marquise of *Ancona* resides in this city, which has the advantage also of a little university. It has been improved and enriched, as well as *Recanati*, by the ruins of *Helvia Ricina*. There is a pleasant prospect from hence upon the neighbouring hills and the adjacent plain. The cathedral, the church of the *Barnabites*, and the Jesuits college, are the three principal buildings. In the Jesuits church you see a fine picture of the *Assumption* of the virgin, by *Lanfranco*. In the church of the Capuchins, the great altar-piece is reckoned an admirable fine picture, and was done by *Frederic Barocci*.

- Road to *Feligno*. The country between *Macerata* and *Tolentino* is but thinly inhabited, tho' it is a fat and well cultivated plain. They plant here great reeds to prop up the vines, and make use of buffalo's in ploughing the land. These animals are stronger than oxen, and do not eat near so much. *Tolentino* is a small town in the marquise of *Ancona*, in the Ecclesiastic State, in E. long. 14. 45. lat. 43. 15. It is situated on a rising ground, and is noted only for the birth and relics of *S. Nicholas* of *Tolentino*, of the order of *Austin* friars. From thence you proceed to the little town of *Belforte*, upon the hill, built intirely of stone. A large mile on the other side of *Belforte*, you come into the province of *Umbria*, where you begin to enter upon a ridge of the *Apennine*. From *Tolentino* to *Belforte* 'tis four little miles, and five from *Belforte* to the village of *Valcimara*, at the foot of the mountains. Here you coast along the *Chiento*, a small river, full of trouts. From *Valcimara* you proceed to the village of *Ponte di Trava*,
Trava,

Trava, and from thence to *Serravalle*, a pretty *Serravalle*. good borough; keeping all the way among rocks. *Serravalle* is a usual name in the mountainous parts of *Italy*, for places where the vallies terminate, as it does here, after which you must ascend the mountain. About two miles from *Serravalle*, you pass the head of a small river called *Montagna*, joining to the plain of *Dignano*, a very *Dignano*. agreeable place, but thinly inhabited. From thence you proceed to the hill and village of *Celle Fiorito*, and a little further to a small lake, called *Lago Fiorito*, from whence there issues a brook, which mingles its streams with the little river of *Foligno*. In this neighbourhood you see several paper-mills. Thence you descend into the valley of *Casse Nuove*, thro' a road which is pretty difficult in winter because of the snow. *Casse Nuove* is only an inn. As you leave the mountains, near a little village called *Palo*, you discover from an eminence the plain of *Foligno*, which forms a most delightful prospect. This great valley is encompassed with rich hillocks, watered with several rivers, adorned with a great many pleasant houses, and extremely well cultivated. Proceeding three or four miles in a continual descent, you enter into a straight and level way, on the side of which runs a large crystal brook: and a mile after you arrive at

XI. F O L I G N O.

Foligno, or *Fuligno*, is a city of *Italy* in the *Foligno*. Ecclesiastic State, and dutchy of *Spoletto*, in E. long. 13. 30. lat. 43. It is situated in one of the most pleasant and fruitful plains in *Italy*, and built upon the ruins of the *Forum Flaminii*. The *Goths* intirely destroyed it, and it was sacked by the inhabitants of *Perugia*, in the year 1281. The little river *Topino* runs through it. 'Tis the see of a bishop suffragan of *Rome*, and enjoys a pretty good trade, which consists in cloth,

cloth, gold and silver lace, some silks, and spicery. It is likewise celebrated for its dried sweetmeats, which seem to fall short however of the great character they have attained in that country. The cathedral is a *Gothic* building, but has some handsome pictures; the new choir has been built with great magnificence. In the nuns church called *Le Contesse*, there is an admirable fine picture of the blessed virgin upon the clouds, and a great many saints below, by the great *Raphael*. Not far from hence stand the towns of *Montefalco* and *Affisi*. Without the town, in the road to *Loretto*, at the village called *Palo*, you see a fine palace of the family of *Elisei*, where there is a most surprising subterraneous grotto.

Road to
Spoleto.

Pesignano.

Between *Foligno* and *Spoleto*, on the right hand, you see the antient *Mevania*, now called *Bevagna*, the birth-place of *Propertius*; this country is famous for fine oxen. Near the village of *Pesignano*, at the foot of the hill * that surrounds the plain, there runs a plentiful spring out of four rivulets, under a rock, which immediately forms a little lake. Here the four rivulets, being united, send forth a large brook, which afterwards forms a great many windings, and contributes to the fertility and beauty of the valley. About 200 paces from this spring, just by the high road, there is a little

* This place was formerly called *the Treballian hills*, where stood the antient town of *Mutusca*. The river *Clitumnus* not only contributed to the fertility of this plain, but was likewise thought to make the oxen that drank of its waters, become white, as appears from *Pliny*, *Lucan*, and *Servius*. These cattle used to be carried by the *Roman* generals, with gilded horns, in their triumphant processions, and sacrificed at the capitol.

Hinc albi, Clitumne, greges, & maxima taurus
Vitima, sæpe tuo perfusi flumine sacro,
Romanos ad templa Deum duxere triumphos.

Virg. Georg. lib. 2.

temple

temple of white marble, of the *Corinthian* order. This river is generally supposed to be the *Clitumnus* of the antients; and the little temple is said by some to have been consecrated to that deity; though it is now certain that it was built by a queen of the *Goths* that resided at *Spoletto*. From *Pesignano* to *Spoletto* it is seven miles, thro' a plain and well inhabited country at the foot of the hills.

XII. SPOLETO.

Spoletto is a city of *Italy* in the ecclesiastic state, *Spoletto*. capital of the province of *Spoletto*, or *Umbria*, in E. long. 13. 30. lat. 42. 40. situated on the side of a hill near a dangerous brook called *La Marga*. It is almost surrounded by rocks and mountains, on one of which stands the castle, of a very difficult access, and much stronger by nature than art. In *Hannibal's* time it was a considerable town, and held out against his whole army, after he had defeated the *Romans* near the lake of *Thrasimene*, which great event is still commemorated by several inscriptions in the town: 'Tis now the see of a bishop suffragan of *Rome*, but very thinly peopled, indifferently built, and poor thro' want of trade. The cathedral is a fine old structure, the front adorned with *Mosaic* work on a golden ground, and the pavement inlaid with little pieces of marble. The chapel of the *Madonna* of *St. Luke*, is very fine, and has some excellent marble statues in it. Here you see a picture of the virgin *Mary* in the clouds, by *Annibal Carracci*. About 500 paces out of the city, there is a little temple, formerly consecrated to *Concord*, and now called the chapel of the *Crucifix*. They have also some other fragments of antiquity in this city, such as a triumphal arch, which they call *Hannibal's gate*, the remains of an amphitheatre, and those of a sumptuous palace built by king *Theoderic*. There is an aqueduct 350 paces long, and 700 English feet

feet high, which joins the mountain of *S. Francis* to that of *Spoletto*. It is a *Gothic* work, and still intire, though it has been always in use, since it was built. This city suffered much by an earthquake in 1703.

Road to
Terni.

Strettura.

Three miles on the other side of *Spoletto*, you pass the *Somma*, the highest mountain upon this road. When you have advanced a few miles further thro' desert rocks, you come to the village of *Strettura*, and soon after the prospect changes, for you proceed during the space of four miles thro' delicious mountains perpetually covered with green trees. As you draw near to *Terni*, the mountains which had hitherto confined you in a strait passage on the brink of the torrent, which runs at the bottom of the valley, leave you by degrees, and you find yourself in a great forest of fine olive trees. Quitting this forest, you travel about a mile thro' a plain, which, with respect to fertility and clemency of air, is very little inferior to that of *Foligno*.

XIII. TERNI.

Terni.

Terni is a city of *Italy*, in the Ecclesiastic State, and province of *Umbria*, in E. long. 13. 38. lat. 42. 40. situated in a fine fruitful plain, encompassed by two branches of the river *Nera*, from whence it derives its antient name of *Interamna*, *quasi inter amnes*. It is allowed to be a place of great antiquity, having been formerly a *Roman* colony, and built (as some affirm from an inscription made here for *Tiberius*) 671 years before *Christ*, under the reign of *Numa Pompilius*. Their bridge, according to the modern inscription put upon it by pope *Urban VIII.* is said to have been built by *Pompey the Great*. *Terni* is populous and well built; and is also a bishop's see suffragan of *Rome*. The cathedral is a handsome structure, with a very good cupola. The town has about 12000 inhabitants or 2000 houses, divided

vided into 6 quarters or wards, or fourteen parishes, besides 8 monasteries, five nunneries, &c. It has a very brisk trade in oil of olives, with which the country abounds, and is famous also for pigeons. *Pliny* praises the cabbages and turnips of *Interamna*. The adjacent territory is reckoned one of the richest in all the pope's dominions, and breeds a vast number of cattle. They mow their pasture-grounds three times a year, and the cattle is only put into them in *spring*. Provisions here are in the greatest plenty, and very cheap, the country being every where well watered by canals cut from the river *Nera*, the *Velino*, and several other small ones.

Three miles from *Terni* is one of the finest natural cascades in *Europe*, called, the cascade ^{Cascade of} *Terni*, or water-fall of mount *Marmore*, where the river *Velino* throws itself down a precipice 300 feet, and mingles with the river *Nera*, which it enlarges above two-thirds. The road to this cascade is very rough, and you may hire a horse to carry you thither for three julio's.

Leaving *Terni*, you proceed in an even road, ^{Road from} and fertile soil, to the city of *Narni*. On the left ^{Narni} hand you see a handsome borough called *Colle scipoli*, or *Colijs Scipionis*. A little before you come into the town, you may turn aside to see the ruins of a magnificent bridge, said to be built by *Augustus*, of large square pieces of marble without any cement. Out of 4 arches which made a communication betwixt the mountain of *Spoleto*, and another of the same height, in the way to *Perugia*, there remains but one intire; the top of the largest is broken off, which is computed to have been 150 feet high, and 200 broad, and consequently much larger than the famous rialto at *Venice*. *Martial* takes notice of this bridge, lib. 7. ep.

*Sed jam parce mihi, nec abutere Narnia Quinto,
Perpetuo liceat sic tibi ponte frui.*

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XIV. NARNI.

XIV. NARNI.

Narni.

Narni is a city of *Italy*, in the Ecclesiastic State, and province of *Umbria*, in E. long. 13. 30. lat. 42. 36. It is situated on the side of a mountain, near the river *Nera*, and makes a very agreeable appearance to those that approach it from *Terni*, though it does not look so well on the other side. On the top of the hill on which it is built, there is a castle, in which the governor resides. 'Tis very troublesome walking in this city, people being constantly obliged to go up and down hill. The houses are but indifferently built, and their ragged paper windows make them look still worse. The town is but poorly peopled, though it stands in a fruitful soil, abounds with excellent fruits, and has also some mineral waters. It is the see of a bishop, suffragan of *Rome*. The great altar in the cathedral is esteemed a fine piece of workmanship, where the body of *S. Juvenal*, their first bishop, is deposited; you go under it by a double and curious pair of stairs, of different sorts of fine marble. There are two or three fine brazen fountains in the city, whose water is brought 12 or 15 miles hither by an aqueduct. *Narni* boasts of being the birth-place of the emperor *Nerva*, and of *Gattamelata*, a famous general in the *Venetian* service, to whom the *Venetians* erected an equestrian statue of brass near the fine church of *S. Antony* in the city of *Padua*. Upon the banks of the river *Nera*, not far from this city, there is a kind of earth, said to be of such a quality, that in dry weather it becomes mud, and in wet weather it becomes dust. Near the same place there is a fine spring of water remarkable for its coolness.

Road from
Narni to
Rome.

Upon leaving *Narni* you enter into a rough and stony road, among mountains, for about eight miles, till you draw near *Otricoli*. Here the

the *Via Flaminia* shews itself in several places; and, about two miles from *Narni*, you may see that the rocks were cut with immense labour to open the way. The *Nera* runs on the right hand, and murmurs between the rocks, at the bottom of a precipice.

Otricoli is a small town of *Italy*, in the Eccle- *Otricoli*.
siastic State, and dutchy of *Spoleto*, in E. long.
13. 15. lat. 42. 25. situated on a rising ground
on the frontiers of the patrimony of *St. Peter*.
From this town you may discover a fine plain,
and some of the windings of the famous river
Tiber. The ruins that are scattered here and
there at the entrance of the plain, descending
from *Otricoli*, are thought to be the remains of
the antient *Ocriculum*; they consist of some
shapeless fragments of columns, cornishes, and
other pieces of marble. In the middle of the great
street of *Otricoli*, there is a marble pedestal, upon
which you see an inscription shewing they had
erected a statue to *Julia Lucilla*, who had built
public baths at *Otricoli* at her own expence.

Leaving *Otricoli*, you continue your way thro'
the plain, and soon after you arrive upon the
banks of the *cælo gratissimus amnis*, the famous
river *Tiber*. About five miles from *Otricoli*, and
three from *Civita Castellana*, you come through
the village of *Borghetto*, situated on a little hill, *Borghetto*
where you pass over the *Tiber* upon a stately
bridge, raised, as appears by the inscription, by
Sixtus V. and *Clement VIII.* out of the ruins of a
magnificent bridge built here by *Augustus*, by
which the *Via Flaminia* was continued. On the
other side of the *Tiber* you see a great number of
holes or caverns in the rocks, which are inhabited
by poor families, and form all together a very odd
sort of a village. Turning from *Borghetto* again
to the left, you coast along the *Tiber*, following
a hill covered with copse wood, which is sent to

Rome by the Tiber. About two miles from thence you take to the right again, and enter among the rocks, in a cultivated valley, watered by a little river called *Triglia*, which falls into the *Tiber*. After following this little river for about an hour, you ascend the hill, and enter into *Civita Castellana*.

Civita Castellana.

Civita Castellana is a small town of the Ecclesiastic State, situated on the top of a rock near the river *Tiber*, in the province called the patrimony of *St. Peter*, in E. long: 13. lat. 42. 15. It is the see of a bishop, suffragan of *Rome*, but has hardly any thing remarkable. It was antiently called *Fescennium*, and the people *Falisci*, famous for having been besieged by *Camillus*. Pope *Eugene IV.* joined this church in 1437 to that of

Orte.

Orte, a small town, by *Paulus Diaconus* called *Orta*, and by others *Hortanum*. *Orte* is situated upon a hill near the *Tiber*, where it receives the waters of the *Nera*. There are a great many ruins and antiquities to be seen in this place, which are amply described by Monsignor *Justo Fontanini*, in his very learned performance *De Antiquitatibus Hortæ*; this prelate died, to the great loss of the republic of letters, in 1736. But, returning to the *Via Flaminia*, and crossing the river *Riano*, antiently *Vicarius*, and passing thro' a fine plain, you come to the foot of Mount *Soraacte*, or *Mons Faliscorum*, now called *S. Oreste*, on the top of which there is a handsome church dedicated to *S. Sylvester*, who concealed himself in this neighbourhood at the time of Persecution. The *Tiber* flows by the foot of this mountain, not far from which lies *Regnano de' Falisci*, a small town situated on a hill, and belonging to the house of *Cessi*. Near this place you find again the antient *Via Flaminia*, whose pavement is near 2000 years old.

Regnano.

Advancing hence you come to the little town of *Castel Nuovo* *Castel Nuovo*, which is a poor place containing nothing

nothing remarkable, except a handsome church in honour of the virgin. Here you will find an inscription, shewing that the *Via Flaminia*, which appears so intire and beautiful all this road, was not long ago buried under the earth, which covered it by degrees. The rest of the country, from hence to *Rome*, is untilled and almost without inhabitants. The soil is bad, and the land generally flat, though uneven. All the way you see a great number of antient ruins, the melancholy remains of the *Roman* magnificence. From *Castel Nuovo*, you come to *Prima Porta*, an inn, ^{*Prima*} and after you repass the *Tiber* upon the bridge, ^{*Porta.*} which by the antients was called *Pons Milvius*, and, at present, *Ponte Mille*, on which there is a marble statue of *S. John Nepemuccus*, lately erected by cardinal *Althan*, you meet again with a paved way, the antient *Via Flaminia*, which leads you for two miles between pleasant gardens and houses to the famous city of *Rome*, which you enter by the fine gate called *Porta dei Popoli*.

XV. By-places in this Journey.

Nine miles south of *Rimini* stands *S. Marino*, ^{*S. Marino*} in the dutchy of *Urbino*, in E. long. 13. 30. lat. 44. It is a small town, capital of a little republic of that name, situated on a steep mountain walled on one side, and defended by a dreadful precipice on the other, on which there are three towers in a line. The streets are narrow, and the houses but indifferently built; they have two monasteries within the walls, two without the walls, and five churches. At the foot of the hill there is a suburb, where they have a good weekly market, and four annual fairs. There are but two ascents from the suburbs to the city, by one of which, winding about, a coach may get up to the gate; the other is very steep, and there is a law that no one shall enter the town by any

other paths. Their territories consist of one mountain about three miles long, and nine or ten in circumference, containing four villages, eight corn-mills, and two powder-mills. This city has been a free state ever since the year 600; it had its name from *S. Marino*, an hermit from *Dalmatia*, who chose this mountain for his hermitage, and by his reputation drew a number of people hither, who formed themselves into a republic. Their principal church is dedicated to him, and his statue stands upon the high altar. This commonwealth is under the protection of the pope as duke of *Urbino*; its arms are three towers on a mountain, with this motto, *Libertas perpetua*. At the fair of *S. Bartholomew*, they muster their forces, which are about 1500, the whole number of inhabitants being only about 7000. Their government consists of a council of forty-five, fifteen of whom are gentlemen, fifteen tradesmen, and fifteen peasants, who continue for life. They choose two consuls every half-year, who are the principal officers of the commonwealth. They have no springs, but this defect is supplied by cisterns or vast reservoirs of rain water. Their wine at the bottom of the mountain is the best on the north-side of the *Apennines*. Those who have a mind to take the shortest road from *Rimini*, must pass over the hills which lie to the south, where they will find the borough of *Montefiore*, and crossing the river *Isaurus**, after a journey of 30 miles, they will come to *Urbino*; from thence they are to proceed to *Acqualagna*, where they come into the *Via Flaminia*.

Urbino.

About twenty miles south-west of *Pesaro*, stands the city of *Urbino*, capital of the duchy of that name in E. long. 13. 50. lat. 43. 40. It is a small, but well built town, situated on a high hill near the river *Foglia*, and was the ancient

* Now *Foglia*.

tient residence of the dukes of the house of *Rovere*, the last of whom dying without issue, left it to pope *Urban VIII.* You have here some handsome buildings, particularly the ducal palace, which is reckoned one of the finest things in *Italy.* Cardinal *Albani* has given a magnificent print of it, with the observations of Monsignor *Bianchini.* In the square before the palace, there are several statues of the dukes. The cathedral, *S. Dominic*, the bare-footed *Carmelites*, and the new church of *S. Francis*, are handsome structures, and all of them more or less remarkable for some fine paintings of the great *Raphael* and *Frederic Barocci*, both natives of this city. The family of *Albani* have a beautiful palace here, richly furnished, with a handsome library. *Clement XI.* was of this family. *Urbino* was made an archbishopric by pope *Pius V.* in 1563. From *Pesaro* you may go to *Urbino*, and from *Urbino* directly to *Fano*...

In your way from this city to the marquissate of *Ancona*, antiently called *Picenum Suburbicarium*, you come to *Sasso Ferrato*, a large borough, *Sasso Ferrato* famous for its iron mines. Not far from thence, towards the mountain, stands *Rocca Contrada*, a little city, situated on a mountain, in very good air; here are some handsome churches and palaces. Within a little way lies the city of *Jesi*, antiently called *Æsinas*, a name which it took from the river *Esino*. This city is mentioned by *Pliny* and *Silius Italicus*; besides its cathedral, it has some good churches and convents.

Between *Jesi* and *Loretto*, and five miles from each, stands the city of *Osimo*, in Latin, *Auxilium*, an ancient city, situate in a fruitful country, on a hill, in the marquissate of *Ancona*, near the river *Musone*. It is celebrated by *Procopius* for having suffered greatly from the *Goths*, who made it their place of retreat from the successful

arms of *Belisarius*. This is one of the cities of the *Pentapolis*, mentioned in the donative of king *Pepin* and *Charlemain* to the holy see. It is an episcopal see, subject only to the pope; and its revenue is so considerable, that it is generally given to some cardinal. The town is pretty populous, and has some handsome churches. In this diocese lies also the town of *Cingoli*, formerly a *Roman* colony, founded or repaired by *Titus Labienus*, *Cæsar's* lieutenant in *Gaul*. It suffered greatly, like the other cities of *Italy*, from the *Goths*. Here are several manufactures, particularly of silk, and some wealthy families.

Cingoli.

Spello.

Two miles from *Foligno*, in the way to *Affisi*, stands the town of *Spello*, the antient *Hispellum*, situated on a small round hill near the foot of the *Apennine* mountain. Here you see the remains of the old walls, of small hewn stones, which appear very neat. There are some antient inscriptions in the town, and among the rest a long one of the time of *Constantine*. At the foot of the hill you may see the remains of an antient amphitheatre.

Affisi.

Nine miles north-west of *Foligno* stands *Affisi*, a very antient town, but celebrated chiefly for being the birth-place of *St. Francis*; here his body is kept, but they are forbid to shew it, for what reason I cannot imagine. The convent of the *Franciscans* is remarkable for its charming situation; the church with three stories is perhaps the only thing in its kind. The treasury, though very curious, seems trifling after you have seen *Loretto*. In the piazza of this town, there is an antient portico before the church called *La Madonna della piazza di Minerva*; it consists of six fluted *Corinthian* pillars, which support an angular pediment; they are ten feet five inches in circumference, and six feet six inches apart: These pillars stand on pedestals,

destals, which are very particular, as the lower member of the cornish is worked in dentils; there are signs of an inscription in the frize, the letters of which seem to be of some metal. All the walls of this church and cloister are painted by the first restorers of painting, as *Cimabue*, *Giotto*, *Giotto*, and *Pietro Cavallini*: but the most extraordinary thing to be seen is, the *Indulgence* of the 2d of *August*, called the *Pardon of Assisi*, painted by *Frederic Barocci*, a work in which he employed seven years. The tomb of *Euculæa*, queen of *Cyprus*, is in the church where *S. Francis* was buried. Within a mile of this town is the church called *La Madonna degli Angeli*, and the *Portiuncula* belonging to the *Franciscans*, famous for the indulgences granted there the 2d of *August*. The road from *Foligno* to *Assisi* is vastly pleasant.

Ten miles from *Assisi*, after passing the river *Tiber*, stands the town of *Perugia*, capital of the *Perugino*, in the Ecclesiastic State, in E. long. 13. 16. lat 43. It is a very handsome city, situated on a hill, and the see of a bishop suffragan of *Rome*. Its antient name was *Colonia Augusta Perusia*. There are several beautiful churches in it; the citadel was built by *Paul III.* to curb the city which had been in rebellion. There are two large piazza's, in which are the brass statues of *Julius III.* and *Sixtus V.* They have a university which is pretty much frequented, especially by students of the civil law, the famous *Bartolo* and *Baldo* having been professors here. The college called *Sapienza* is a very handsome building. In the cathedral, on the right hand of the great altar, there is a picture of the passion, by *Frederic Barocci*. Entering the church, you see a brazen statue of *Paul II.* and in the square a beautiful fountain, adorned with statues, which cost 150,000
L 6 crowns;

crowns; it was repaired in 1560 by *Vincenzo Danti*, at the age of twenty, who likewise cast the brazen statue of *Julius III.* which stands in the square. The church of *S. Peter*, belonging to the *Benedictine* monks, is a beautiful structure, supported by marble pillars, with a fine choir, and handsome paintings. There is a picture of the *Ascension*, one of *Pietro Perugino's* best pieces, with some other pictures in the sacristy. The paintings in the refectory are by *George Vasari*. In the church of the *Filippini*, you see a fine picture by *Guido Remi*. The church of *S. Dominic* is a handsome building; the front was adorned with statues and basso-relievo's, by *Augustin della Robbia* in 1461; the picture of the rosary is by *Lanfranco*. In the public palace, or town-house, as also in some other churches, there are several fine pictures, by *Pietro Perugino*. In the church of *S. Francis*, there is an assumption, by *Raphael*. At the monks of *Camaldoli*, there is a picture of Christ, also by *Raphael*; and at the nuns of *Monte Luce*, two other pictures by the same hand, and by *Julio Romano*. There is a fine old Gothic gate to the town, which is in a rustic stile.

Thrasimene. About 7 miles from *Perugia*, in the way to *Cortona*, you pass by the lake of *Perugia*, called *Thrasimene* by the antients, famous for the defeat of the *Romans* by *Hannibal*, in the year 537 of *Rome*. This lake is about 30 miles in circumference, is surrounded with little towns and villages, and abounds with good fish. There is a borough which makes a peninsula upon it, called *Castiglione del Lago*, in which there is a handsome palace, and some excellent paintings. Towards the source of the *Tiber*, stands *Citta di Castello*, called *Tifernum Tyberinum*, a small but handsome town, which formerly belonged to the family of *Vitelli*, who have

Citta di Castello.

have a fine palace here. The town is well peopled, and well built, and carries on a pretty good trade. From *Perugia* you may go to *Rome* by the way of *Todi*, antiently *Tudertum*, *Todi*, an episcopal see, situated upon a hill near the *Tiber*. From thence you proceed to *Castel Tordinò*, and returning into the *Via Flaminia*, you arrive at *Narni*. But this road is not much frequented.

Sixteen miles from *Perugia*, stands the town *Gubbio*, of *Gubbio* or *Eugubio*, an episcopal see, in the dutchy of *Urbino*, and subject to this metropolis. It is a place of great antiquity, of which there are many remains. It was called *Iguvium* by the *Romans*, who made a *Municipium* of it in the year of *Rome* 668. The cathedral is an antient building, but remarkable for some excellent paintings, by *Gentile da Fabriano*. The public palace or town-house, is a fine building, where you see one of the most noble and valuable monuments of antiquity in all *Italy*. It is the famous *Eugubian* tables; there are seven of them, all of copper; which were found in a subterraneous vault, near the theatre in 1444. The inscriptions are partly in the *Etruscan*, and partly in the *Pelasgian* tongue. A great many antiquarians have been employed in explaining these tables; among the rest the learned Mr. *Swinton*, in a dissertation published at *Oxford* in 1746. But the remarks made by *M. Bourguet*, professor at *Neufchatel*, and by the *Etruscan* Academy of *Cortona*, seem to have given the greatest satisfaction to the curious.

Between *Macerata* and *Tolentino*, you leave on your left hand, towards the sea side, and the borders of the kingdom of *Naples*, several towns belonging to the marquisate of *Ancona*. As *Montalto*, made an episcopal see by *Sixtus V.* *Montalto*, who

- Le Grotte.* who was born there. *Le Grotte*, formerly *Cupra Maritima*, situate at the mouth of the river
- Fermo.* *Tosino.* *Fermo*, an ancient city, in *Latin*, *Fir-Ripa Trans-mum*, an archiepiscopal see. *Ripa Transona*, a populous town, and episcopal see, built on the ruins of the antient *Cupra Montana*, which made a good figure in the time of the *Roman* republic. On the confines of the kingdom of
- Ascoli.* *Naples*, stands *Ascoli*, a populous trading town, situate in a pleasant plain. Here are some good buildings, and remains of antiquity, with handsome churches. To the right of *Tolentino* stands
- S. Severina.* *S. Severina*, an episcopal see, antiently called *Septempeda*.

Returning again into the great road, you come to the village of *Valcimara*, seven miles from the *Apennines*; and five miles from thence, among the *Apennines*, you see *Camerino*, an antient city of *Umbria*, called by some *Camerium*, and by others *Camerinum*. It is a bishop's see, situate upon the river *Chiento*. *Sixtus V.* greatly favoured this town, and out of gratitude the inhabitants erected a brazen statue to him in the square near the cathedral. There is a suburb without the town, famous for a collegiate church of *St. Venantius*, where you see a vast quantity of church plate, and sacred ornaments, with some fine pictures.

- Fabriano.* In this diocese stands the town of *Fabriano*, which was repaired by *Nicholas V.* The square was enlarged by *Bernardo Rossellini*, who likewise built the church of *S. Francis*, and other structures, with the fountain in the middle. There are some churches and monasteries here, remarkable for fine carving and painting; in particular the church of *S. Catharine*, belonging to the *Olivetian* monks, is adorned with pictures by *Guido* and *Guercino*. There are some manufactures

nufactures in this town, the chief of which are for stockings, and paper, which has rendered it a flourishing place. There is likewise a paper manufacture at *Matelica*, a large borough in this same diocese; where they have also a pretty good woollen manufacture.

South of *Spoletto* there are several lordships belonging to the great families of *Rome*, as *St. Gemini*, *Besi*, *Acquasparta*, and a little further the city of *Amelia*, antiently *Amerinum*. This is a bishop's see, celebrated by *Roscus Amerinus*, whom *Cicero* defended; it is situated in a delightful territory, remarkable for its excellent fruit. The only building worth notice is a fine palace designed by *Antonio da San Gallo*.

Eight miles north-east of *Narni*, is the town of *Cesis* or *Casium*, remarkable for the cold winds that issue from the mountains in the neighbourhood, especially in summer. These mountains lie between the castle of *S. Gemini* and the town of *Terni*, and are a chain of huge rocks about eight miles long from east to west. The surface of these rocks is full of holes and chinks, from whence those cold blasts issue during the heat of the summer, and at no other time: the natives have a way by pipes and canals to convey it into their cellars, in order to cool their wines, and preserve their fruits.

Turning out of the *Flaminian way*, 24 miles east of *Spoletto*, you come to *Rieti*, formerly *Reate*, a small city in antient *Umbria*, situate on the *Velino*, in a plain bordering upon the *Apennine* mountains, and the kingdom of *Naples*. It is a bishop's see, and has some good churches.

Twelve miles from hence to the north is *Norcia*, formerly *Nursia*. It is situate upon a hill near the *Apennines*, and though subject to the Pope, yet enjoys a great many privileges. It boasts of having given birth to the famous *Sertorius*,

Sertorius, overcome by *Pompey*, and to *S. Benedict*. The inhabitants chuse their own magistrates, in number four, called *Li quattro Illiterati*, because they must neither know how to read or write. This they look upon as the most effectual means to prevent feuds and disputes. They are famous for their dexterity in castrating and cutting for the stone, and practise constantly upon the black hogs, of which they have a vast number in their neighbourhood.

C H A P. VIII.

Antient and modern Rome described.

Rome.

Situation.

Circumference.

ROME, once the mistress and conqueress of the world, and now the capital of the Pope's territories, is situated on the river *Tiber*, about sixteen miles north-east of the *Tuscan* sea, in E. long. 13. lat. 41. 45. It stood antiently on several mounts or eminences* of easy ascent, and was of a square figure; but now it comprehends twelve little hills, the names of which are, *Monte Capitolino*, *Palatino*, *Aventino*, *Celio*, *Esquilino*, *Viminale*, *Quirinale* or *Monte Cavallo*, *Janicolo*, *Pinciano*, *Vaticano*, *Citorio*, and *Gordano*. The figure of this city is irregular; and the walls are about thirteen miles in circumference †, but not a third part of that space is built

* *Palatinus*, *Capitolinus*, *Cælius*, *Aventinus*, *Quirinalis*, *Viminalis*, *Esquilinus*.

† *Vopiscus*, or some corrupter of his text, affirms, that the walls which *Aurelian* built round *Rome* were 50 miles in compass; but it seems to be generally agreed, that this is a mistake, for those walls are the same that surround it now, only repaired at different times. It is true, the suburbs extended a vast way on all

built upon, the rest being taken up with vineyards and gardens. The number of the inhabitants is computed at about 150,000, besides strangers, of which there is always a great resort. The modern city is thought to stand fourteen or fifteen feet higher than old *Rome*, upon whose ruins it is built. This alteration is said to be owing to the violent rains, which in so long a tract of time must have washed down a great part of the hills into the vallies, and consequently rendered the ground more level. The town is in general nobly built, the streets straight and spacious, and adorned with ^{Buildings} a vast number of palaces, monasteries, churches, and other monuments of public magnificence. That part which stands upon the west side of the river, is called *Trastevere*, and does not make above a sixth of the whole. The course of the river through *Rome* is from north to south; it rises so high, and runs with such an impetuous torrent upon the melting of the snows, ^{The Tiber} or in time of violent rains, that the lower part of the town is apt to suffer greatly by inundations. This city is too large to be of any great strength, and would hardly be able to sustain a regular siege. It has five bridges over the river*, fourteen gates, twenty-two thousand houses and palaces, ninety-two parishes, forty-one national churches, sixty-four religious houses of men, forty of women, and thirty hospitals.

No

all sides, and made the city appear almost boundless, but they were for the most part without the walls. Authors differ widely in the computation of the number of inhabitants in old *Rome*, since it hath been raised to 3, 4, and even 5 millions in the time of *Augustus*.

* One of these is now decayed, and called *Ponte rotto*, or *broken Bridge*.

Different
curiosities.

No place in the universe affords so agreeable a variety of antient and modern curiosities as this celebrated city. It would require whole volumes to give a complete description of them; we shall therefore confine ourselves to a short view of such objects as most particularly deserve the attention of travellers, which, for the sake of order, we shall reduce under the following heads, *viz.* 1. churches, 2. palaces, 3. villa's, 4. colleges, 5. hospitals, 6. piazzas, 7. columns, 8. obelisks, 9. paintings, 10. bridges, 11. aqueducts and fountains, 12. pagan temples, 13. theatres and amphitheatres, 14. triumphal arches, 15. baths, 16. catacombs and sepulchres, and 17. circus's.

I. CHURCHES.

Churches.

They reckon 300 fine churches in *Rome*, among which seven by way of eminence are called the *seven Churches*, being esteemed comparatively more sacred than the rest, as the repositories of the choicest relics, and endowed with greater indulgences, to encourage the devotion of pilgrims. These are in order of antiquity, *S. John Lateran*, *S. Peter*, in the *Vatican*, *S. Paul*, *S. Mary the greater*, *S. Lawrence* without the walls, *S. Sebastian*, and the holy cross in *Jerusalem*. We shall begin with *S. Peter's*, as far surpassing all the rest in greatness and beauty.

S. Peter's.

The church of *S. Peter*, situated on the west side of the river *Tiber* in *Trastevere*, is esteemed the noblest and most majestic structure in the universe. It stands in the same place where the emperor *Constantine the Great* erected a church in 324, out of the materials of the *Circus*, built by *Caligula* and *Nero*. But, this building falling to decay about the year 1450, pope *Nicholas V.* formed a design of rebuilding it from the ground, which his death prevented. Pope *Julius II.* had

The outside.

the

the honour of beginning it according to the plan laid by that famous architect *Bramante Lazari*, continued by *Michael Angelo* under the pontificate of *Paul III.* and finished under *Paul V.* so that it was 100 years in compleating. The vast sums it cost may be guessed at by what *Fontana*, an *Italian* writer, says of the adorning alone of *S. Peter's* chair, viz. that it cost 107,551 *Roman* crowns, each crown being 5 s. 6 d. of *English* money. The length of this great fabric on the outside, including the portico and the thickness of the walls, is 722 *English* feet; the length within, not including the portico or the thickness of the walls, is 594 feet. The breadth of it from the north side of the cross to the south side, or from the north to the south door on the outside, is 490 feet; the breadth from the north to the south door within is 438 feet; the breadth of the body of the church is 86 feet 8 inches. The height of the body of the church is 144 feet; the outward circumference of the dome or cupola is 620 feet; the diameter of the dome within, 143 feet. The breadth of the front of the church, 400 feet; the height from the pavement to the top of the cross over the ball, 432 feet; the diameter of the ball, 8 feet 4 inches; the height of the statues on the cornice of the front, 18 feet. Before the church there is a magnificent area encompassed with a piazza of a circular form. This piazza consists of four rows of fine marble columns, adorned with a prodigious number of statues, with a stately obelisk in the middle, and a large fountain on each side. From this area there is an ascent to the magnificent portico by 24 marble steps the whole breadth of the front. This portico is 85 feet in the front, and supported by pillars three fathoms in circumference. The vaulted roof is gilded and beautified with stucco-work, and on the architrave is the following inscription,

inscription, viz. *In honorem principis Apostolorum Paulus Quintus Burghesius Romanus, Summus Pontifex, Anno 1612.* Over the porch are the statues of our Saviour and the twelve apostles. Here in a balcony the popes are crowned in the view of all the people, and from hence they bless the people on *Easter* day. From this porch the church is entered by five doors, one of which, called the *Porta Sancta*, is opened only in the jubilee year. The two chief ones covered with brass are 13 feet wide, and 45 feet high; upon these the pope's bulls are fixt at their first promulgation. On the other hand, as the *Vatican* palace is contiguous to this church, some part of the beauty of the building is lost to those who view it on the outside.

The inside
of S. Peter's.

Entering the church you see nothing but gilded work, choice pictures, embossed work, statues of brass and marble, all disposed by so happy and wise a contrivance, that the abundance does not cause the least confusion. The body of the church, as well as the cupola, is supported by large square pillars like those of *S. Paul*, incrusted and overlaid with marble. The arch of the nave is of stucco, with compartments of raised work gilded. The pavement is all of marble, extremely well inlaid, and forming divers ornaments. The great altar, contrived by cavalier *Bernini*, is directly under the cupola, being a kind of pavilion, supported by four wreathed brazen pillars, adorned with foliages, and strewed with bees, which were the arms of pope *Urban VIII.* Over every column of the altar is an angel, brass gilt, seventeen feet high, with the figures of children playing on the cornice; the height of the whole being ninety feet. About the altar are an hundred silver lamps perpetually burning. The inside of the cupola.

Cupola is adorned with *Mosaic* work representing paradise, the eternal Father, and many other figures. In the corners below, are the four evangelists of the same work, admirably well done. On the inside of the four square pillars that support the cupola they have erected gigantic statues of *S. Veronica*, *S. Helena*, *S. Longinus*, and *S. Andrew*, and under the pedestal of each statue is an altar with a beautiful picture of each saint. Under the high altar there is a pair of stairs, which leads to the chapel, where part of *S. Peter's* body is said to be kept, and to the other holy places in the vaults. One of the principal ornaments of this church is an old wooden chair, supposed to be *S. Peter's*, inclosed in brass, and supported by four doctors of the *Latin* church, whose *Colossian* statues are of brass gilt; the adorning of this chair alone, as we have already observed, is said to have cost 107,551 crowns. The riches and beauty of the chapels and altars round the walls can never be expressed. Among other admirable pieces, the dead *Christ* of alabaster by *Michael Angelo* is a stupendous work; the two wreathed pillars of alabaster, brought from *Jerusalem* by *Helen* the mother of *Constantine*, and erected at a side altar, are much admired; the altar-piece representing *S. Michael* in *Mosaic* work, shews such a vivacity of colours and exact proportions of all the parts and lineaments of the body, that it passes for a wonder of its kind; the martyrdom of *S. Sebastian*, the visitation of the blessed virgin, the crucifixion of *S. Peter*, the fall of *Simon Magus*, and a thousand other historical pieces, are exquisite performances *. There is also

* The new *Mosaics* are the admiration of the whole universe, being so ingeniously contrived, that in delicacy, taste, and colouring, they imitate the finest paint.

also a great number of tombs of popes, cardinals, and other persons of distinction, most beautifully ornamented. The tomb of *S. Peter* serves for an altar to say mass on ; the tombs of *Urban VIII.* *Paul III.* the countess *Mathilda*, who gave her estate to the church, and the famous *Christina*, queen of *Sweden*, are works of a finished beauty and magnificence. The two statues which adorn the glorious tomb of *Paul III.* are esteemed some of the most valuable remains of antient *Rome*, especially that of the young woman representing justice. The sacristy contains also a vast variety of sacred utensils in gold and silver, enriched with precious stones, as crosses, shrines, chalices, pontifical tiara's, mitres, priestly habits, and ornaments of inestimable value. But, for a more particular description of this church, the traveller who delights in painting and architecture, may consult an excellent book, called the *Tempio Vaticano*, writ by cavalier *Fontana* ; and he may buy, for three julio's in the *Piazza Navona*, a plan of the church, where he will find the names of the painters and architects employed in this magnificent edifice.

Church of
S. John
Lateran.

The church of *S. John Lateran*, though inferior to *S. Peter's* in its dimensions and archi-

tecture. For this reason, a great many of the best pictures, which were damaged by the moisture of the walls, have been taken away, and their place has been supplied by *Mosaics*, which, if not superior, are equal at least to the paintings, and certainly surpass them in durability. They endeavour to copy the finest pictures, not only of *S. Peter's*, but of the other churches in *Rome*, as they have done *Domenichino's S. Jerom.* This collection of *Mosaics*, when intirely finished, will be one of the noblest things any where extant ; the celebrated *Crispofori* is the principal director of the undertaking.

tecture,

ecture, is indeed the metropolitan church of *Rome*. It was built by *Constantine*, after his conversion to the christian faith, and stiled by him the head and mother of all the churches in the world. The emperors antiently received their crowns here, and here the pope still takes possession of his dignity, and confers ecclesiastical orders. This fabric has been much enlarged since *Constantine's* time, and beautified by several popes, but especially by *Innocent X.* and the late pope *Clement XII.* The body of the church is long and large, supported by two rows of pillars on each side; the roof is gilt, and the pavement curiously inlaid with the finest marble. The number of its precious shrines, rich ornaments and utensils, is very considerable. The paintings of the altar of the Holy Sacrament, where there are pillars of copper gilt, were done by *Salvator*, who did also the vestry and organ. The arching at the entry, towards the obelisk, is done by cavalier *Joseph d'Arpino*, and *Christopher Pomarancio*. The paintings of the baptistery are by *Andrea Sacchi*. The tabernacle of the high altar is a beautiful piece. The new chapel built by *Clement XII.* is vastly admired; the fine altar-piece in *Mosaic* is a copy of *Guido's S. Andrew Corsini*; in *casa Barberini*; the *basso relievo* upon the altar is by *Cornaccini*, and the two statues by *Pincelliotti*. The same pope built the magnificent new front, and portico, which was finished in five years, and cost 400,000 crowns: the architect was *Alexander Galilei*, a *Florentine*, who is lately dead. They are now going to build a very spacious square, and to erect there an antient obelisk, found in the *Villa Ludovisi*. Amongst a great number of columns placed in the most exact order for the symmetry and construction of this church, there are twenty-four of *Verd Antico*, and four others
of

of hollow brass, of the *Corinthian* order, fifteen feet high, said to be brought from *Jerusalem*, but according to others taken from the temple of *Jupiter Capitolinus*. In this church they preserve a plain tin chalice, which is said to have been used by *S. Peter*, and a portable wooden altar, on which they pretend that this apostle, and his immediate successors, said mass. The little church adjoining to this is dedicated to *S. John Baptist*, and much admired for its fine columns, its old brazen doors, and the font where *Constantine the Great* is said to have been baptized. Near this church is the *Scala Sancta*, or *holy Stairs* on which our Saviour is said to have gone up to the judgment-hall; they are of white marble, and on one of them, which is covered with a brass grate, some of our Saviour's blood is said to have dropt after his scourging. The piazza of *S. John Lateran*, with a fine obelisk and fountain in the middle of it, and the beautiful buildings which surround this cathedral, form all together a very delightful scene.

The Church
of *S. Mary
Maggiore*.

The church of *S. Mary Maggiore* is esteemed one of the most beautiful in *Rome*, though of no large dimensions. The body of it is supported by fine marble pillars of the *Ionian* order, the roof gilt, and the walls adorned with *Mosaic* work. The frontispiece on the side of the gallery was built by *Cavalier Rinaldi*. The chapels called *Sixtina* and *Paulina* are extremely magnificent; the altar of the latter, which is that of *Paul V.* is surprisingly rich and splendid, the back of it being one intire piece of *Lapis Lazuli*, sixteen feet in height, and twelve in breadth, with a space in the middle, containing an antient picture of the blessed virgin, covered almost with jewels of an immense value, said to have been drawn by *S. Luke*. The marble walls of the chapel are adorned with basso-relievo's, representing

representing the principal actions of *Paul V.* and *Clement VIII.* The *Sixtina*, which is the chapel of *Sixtus V.* is over-against it; the building and ornamenting of it is said to have cost eight hundred thousand crowns. In this chapel the memorable actions of *Sixtus V.* are represented in basso-relievo; and likewise a manger is kept, in which our Saviour is said to have lain in the stable of *Bethlehem.*

The church of *S. Paul* is a mile out of *Rome*, ^{The church} built by *Constantine the Great*, and enlarged ^{of S. P.} beautified by several popes. It is in the form of a cross, 780 feet in length, and 260 in breadth, supported by four handsome rows of marble pillars, to the number of an hundred, taken from the baths of *Antoninus*, one half of them of striate marble, with capitals of the *Corinthian* order beautifully wrought. The high altar is an excellent piece of architecture, supported by pillars of jasper, and said to contain the cross which spoke to *S. Bridget*, with half the bodies of *S. Peter* and *S. Paul*, the other half remaining in *S. Peter's.* The roof is embellished with *Mosaic* work of twelve hundred years standing; as likewise the pavement, which is reckoned one of the greatest curiosities of *Rome.* The doors of this church are of brass, curiously wrought, containing several pieces of sacred history in *basso-relievo.* The portico was lately repaired by *Benedict XIII.*

The church of *S. Laurence without the walls*, ^{The church} lies near the *Via Tiburtina*, and was built also ^{of S. Lau-} by the emperor *Constantine.* It is supported by ^{rence.} thirty two handsome marble pillars, and the pavement embellished with *Mosaic* work. Before the high altar, which is adorned with pillars of jasper, there are many lamps continually burning, the bodies of *S. Stephen*, *S. Laurence*, and *S. Justin*, being deposited under it. On the gospel side of the high altar there

is a little chapel, embellished with very good paintings. From this church they have a passage into the catacomb of *S. Cyriacus*.

The church
of *S. Sebastian*.

The church of *S. Sebastian* without the walls, was founded also by *Constantine*, and stands on the *Via Appia*. Here they preserve a great many saints bodies, and other relics, among others, a stone on which *Christ* is said to have left the impression of his feet, when he met *S. Peter* flying from *Rome*. There is nothing else very remarkable in this church, except a handsome altar under which *S. Sebastian* is buried, with his statue in white marble before it. From this church there is a passage into the catacomb of *S. Calixtus*.

The church
of *S. Croce*
in *Jerusalem*.

The church of *S. Croce* in *Jerusalem* is the last of the seven churches, and was built also by *Constantine*, at the request of his mother *S. Helen*, out of the ruins, as 'tis said, of the temple of *Venus* and *Cupid*. The high altar is extremely beautiful; as also the pavement, which is entirely of *Mosaic* work. On the roof of the quire, the invention of the cross by *S. Helen*, is beautifully represented. They have a chapel under ground, where none but the pope is said to have the privilege of celebrating Mass.

The other
principal
churches of
Rome.

These are the seven principal churches; for the sake of the curious, we shall give a list of the rest that are most esteemed for their structure, with the names of their architects.—The church of *S. Ignatius*, belonging to the *Roman* college, was built by *Horace Grassi*, a jesuit. It has neither marble, nor gilding, and yet is reckoned by connoisseurs the finest church in *Rome* next to *S. Peter's*.—The *Gesù Vecchio* is a very stately church of the Jesuits, built by *Giacomo Barozzo da Vignola*, and the frontispiece by *James della Porta*.—The church of *S. Maria in Ara Celi*, is near the capitol, where
the

the temple of *Jupiter Feretrius* formerly stood. It belongs to the *Franciscan* friars, whose general usually resides in the adjoining convent. The pillars are antique, the rest modern; but the most memorable thing is a side-altar, with the tomb of *S. Helen* in porphyry. You ascend from the street to this church by upwards of an hundred white marble steps.—*S. Laurence* in *Lucina* has two very beautiful chapels; that of the *Annunciata* was built by cavalier *Bernini*, and that of *S. Antony of Padua* by cavalier *Rainaldi*.—*S. Faustino* and *Giovita* were built according to the design of *Michael Angelo*; but the frontispiece is by cavalier *Fontana*.—*S. Charles Borromeo* in the *Corso*, is one of the finest churches in *Rome*, and was built by *Honorio Lunghi* and *Martin* his son.—*S. Gregory* in *Monte Celio*, or all' *Arco di Constantino*, was built by *John Baptist Soria*.—*S. Agnes* in the *Piazza Navona* is built in the form of a *Greek cross*, by cavalier *Rainaldi*, except the frontispiece, cupola, and the vestry, which were done by *Borromini*.—*S. Andrew's*, belonging to the *Jesuits Noviciate*, was built by cavalier *Bernini*, and, though small, is a very beautiful church.—*S. Andrea della Valle* is the work of *Carlo Maderni*, and stands upon the ruins of *Pompey's theatre*; but the stately chapel of the family of *Ginnetti* was done by *Carlo Fontana*, junior.—The frontispiece of the church of *S. Bibiana*, and the statue of that saint, are by cavalier *Bernini*.—*S. Charles alli Cattinari* is done by *Rossato*, but the frontispiece by cavalier *Fontana*. *S. James* of the *Incurable* was built by *Francis* of *Volterra*, at the charge of cardinal *Maria Salviati*.—*S. John Baptist* of the *Florentines*, was built according to the design of *James della Porta*, and the great altar by *Borromini*. The late pope *Clement XII.* added a most beautiful

front to this church, the work of *Alexander Galilei*.—*S. Lewis*, belonging to the *French* nation, is the work of *James della Porta*.—*S. Luke* and *S. Martina* was built by *Pietro di Cortona*, at the charge of cardinal *Francisco Barberini*.—*S. Marcello* of the *Servites*, is the work of *Carlo Fontana*, and stands upon the ruins of one of the temples of *Isis*.—*S. Mary in Portico in Campitelli*, is by cavalier *Rainaldi*.—*S. Mary degli Angeli alle Terme Dioclesiane*, is the work of *Michael Angelo*.—*S. Mary* and *S. Francis*, is by *Carlo Lombardi*.—*S. Mary della Pace* is by *Pietro da Cortona*.—*S. Mary del Popolo* is one of the handsomest and richest churches in *Rome*; it was built by cavalier *Rainaldi*, and has several things remaining of the architecture of *Baccio Pintelli*.—The beautiful chapel of our lady of *Loretto* was built by *Raphael*, and the fine statues of *Daniel* and *Habakkuk*, in that chapel, are by cavalier *Bernini*.—The church of *S. Mary Transpontina* was built by *Paparelli* and *Mascherino*; the front was begun by *John Salust Perucci*, son of *Balthazer* of *Sienna*.—*S. Mary* and *S. Gregory* in *Valllicella*, is by *Martino Lunghi*; the magnificent front is the work of *Fausto Rughesi*. The convent, oratory, and the frontispiece, were done by *Borromini*.—*S. Mary in Via* was built by *Martin Lunghi*, senior.—The frontispiece of *S. Maria in Via Lata* was done by *Pietro da Cortona*, at the charge of pope *Alexander VII.* and stands upon the ruins of the *Gordian* arch.—*S. Mary of the Victory* was built by *John Baptist Soria*; the magnificent chapel of cardinal *F. Cornaro*, is the work of cavalier *Bernini*, who likewise made the statues.—*S. Susanna* was built by *Carlo Maderno* in *Salust's* gardens, at the charge of cardinal *Rusticucci*. There are prints of these, and most of the other remarkable churches and palaces

laces of *Rome*, which are sold by *Giacomo Rossi* in the *Piazza Navona*.

II. PALACES.

The palaces of modern *Rome*, though inferior The Roman perhaps to the buildings of the antient city, are palaces. much superior however in number and magnificence to those of any other place in the known world. This is owing to the great variety of rich materials with which they are furnished from the ruins of antient *Rome*, and their own quarries, and to the taste of the *Italian* nobility, who choose to reside most part of the year in towns, and make architecture their favourite amusement. 'Tis objected however, against many of their palaces, that their doors are generally mean, and the locks still meaner, and that the floors of brick bear no proportion to the rest of the room, which create a sensible dislike. They have a long series of rooms, one within another; but they have not, at the end of the apartment where the bed-chamber stands, such a disposition of rooms for back-stairs, dressing-rooms, closets, servants rooms, and other conveniencies, that are requisite for rendering an apartment commodious. These palaces are generally built about a square court, like that of *Somerset-house*, with a piazza below, and galleries above, and sometimes a colonade and fountain before them, as well as in their courts and gardens. In regard to furniture, their public apartments are all adorned with pictures, but those where they lodge, are hung either with red velvet or damask; with a broad gold galoon at every breadth of the stuff, and a gold fringe at top and bottom; for they have very little tapestry.

In giving a description of these noble build-The Vati-ings, we must begin with the *Vatican* palace, can palace.

contiguous to *S. Peter's* church, and where the pope usually resides in winter. It is a large commodious, but irregular building, being a heap of good pieces ill joined together. It is advantageously situated on an eminence, to which you ascend from *S. Peter's* church, by a good number of stairs, which lead into the great hall, called *Sala Regia*, where the pope gives audience to ambassadors, and much admired for the excellency of its paintings. The whole palace contains 10522 chambers, out of which 6000 are habitable lodging-rooms. There are two hundred courts, some of them small, but very high. The parts that are most admired, are the great stair-case, the apartment where the conclave is held, the pope's apartment on the east-side, the *Clementine* hall, that in which they preach in *Lent* to the papal family; but above all, the beautiful building which contains the famous *Vatican* library. Over the door of this library, are these words, *Sixti P. P. V. Bibliotheca Vaticana*; it is very wide, and almost in the form of a T. The library, as well as the rest of the palace, is adorned with excellent paintings, containing a representation of all the general councils, antient libraries, and learned men, done by *Michael Angelo*, and his disciples, all in one year. The collection of books in this library is not inferior to the case, being the richest in the world, both in printed-books and manuscripts. Here they generally shew to *Englishmen*, *Henry* the VIIIth's book of the seven sacraments, with an inscription upon it, in his own hand, to *Leo X.* and a collection of his letters, some in *French*, and others in *English*, to *Anne Bullen*. The manuscripts of greatest antiquity are a *Virgil* and *Terence*, said to be above fourteen hundred years old; the gospels, written by the hand of *S. Chrysostom*; an antient *Hebrew* bible written

ten on pieces of parchment fastened together in length, and rolled up according to the manner of the antients, from whence comes the word *volumen*; and the antient *Codex Romanus* of the *Septuagint*. There are also several antient bibles in all the oriental languages, *Chinese* and *Japanese* books, antient *Roman* table-books, &c. The late pope *Clement XII.* greatly enlarged this building, and cardinal *Quirini* enriched it with a new collection of very valuable books; to which have been added some fine *Etruscan* vases from cardinal *Gualtieri's Museum*. From the library you are led to the arsenal, where they pretend to have arms for 40000 men. There

The arsenal
nah

are three galleries over one another in the *Vatican*, filled with the paintings of the greatest masters, of which notice shall be taken hereafter.

The chapel of *Sixtus V.* adjoining to the *Sala Regia*, is admired for its structure, and the *Cappella Paulina* for its paintings. On one side the pope may descend from this palace to *S. Peter's* church, and on the other he may escape privately to the castle of *S. Angelo*, by a gallery of communication built by *Alexander VI.* From the palace, strangers are conducted to the adjoining garden of *Belvedere*, so called from its charming

The garden
of Belve-
dere.

situation. It is divided into three parts, or rather three intire gardens; the first of which, called the *privy garden*, is full of pleasant walks, fountains, and cascades. Here you see the famous pine-apple of gilt brass, of about three fathoms in circumference, which antiently stood on the *Moles Adriani*, and contained the ashes of that emperor. Not far from it are two large peacocks of the same metal, taken from the tomb of *Scipio Africanus*. The second garden is remarkable for a great variety of antique statues, among the rest that of *Laocoon*, with his two children, and serpents twining about them,

of one entire piece of marble; a dying *Cleopatra*; *Apollo Pythius*; *Venus* coming out of a bath; the representations of the *Nile* and the *Tiber*, in a reclining posture; the *Torso*, or the famous broken trunk of *Hercules* (called *Michael Angelo's school*, because he professed to have learnt more from it, than from any thing he had ever seen besides) with several other statues, reckoned the best pieces of antiquity. The third inclosure is admired for its fine walks, fountains, grottos, and exotic trees.

The palace
of Monte
Cavallo.

Monte Cavallo, is a palace situated upon *Mons Quirinalis*, where the pope usually resides in the heat of summer, being a better air than the *Vatican*. Its present name is taken from two large marble statues of *Alexander* with his *Bucephalus* erected before the gates, and pretended by a vulgar error to be the works of *Phidias* and *Praxiteles*. They were presented by *Tiridates*, king of *Armenia*, to *Nero*, and removed from *Constantine's* baths by the orders of *Sixtus V.* This palace was built by cavalier *Domenico Fontana*, and contains 1700 rooms, with an infinite number of exquisite paintings, and furniture answerable to the magnificence of the building. The part called *La Loggia della Benedizione* is the work of cavalier *Bernini*, and was built by *Urban VIII.* The rooms of audience are very handsome, and the gallery extremely pleasant. The situation of the gardens is quite agreeable, but the disposition irregular. Here are walks planted with myrtle, lawrel, and orange-trees, and adorned with near 200 fountains, which continually discharge large sources of water. There is likewise a grotto, with an organ worked by the water, accompanied with the warbling of birds, which form a most delightful harmony. Among a great number of antique statues, those of *Jupiter the Thunderer* and *Apollo* are most admired.

mired. The building opposite the palace, for the pope's stables, and for his *Swiss* guards, was begun by *Innocent XIII.* after the design of *Alexander Specchi*, and finished by *Clement XII.* according to the design of cavalier *Fuga*. In the same square, the same pope *Clement XII.* built a magnificent new palace for the cardinal secretary *De' Brevi*, and for the secretary *della Consulta*, the work of the same architect.

The capitol is a modern structure, raised upon the ruins of the antient capitol, in *Rione di Campitello*, begun by *Michael Angelo*, and finished by *James del Duca* and *Jerome Rainaldi*. It is divided into three palaces; one in front, which serves for the habitation of the senators of *Rome*, where they administer justice; and the other two placed as wings on each side, for the magistrates called *Conservators of the City*. The antiquities contained in the capitol are too numerous to be all particularly mentioned; those which are most admired, are the two lionesses of *Egyptian* marble, which throw up vast floods of water; the statue of *Adrian*, in the habit of a priest, going to sacrifice; that of *Faustina Antiqua* on the staircase; those of *Juno* and *Agrippina*; the lion devouring a horse: The busts of *Trajan* and *Antoninus Pius*; the she-wolf of brass giving suck to *Romulus* and *Remus*; the admirable statue of a courier pulling a thorn out of his foot, which he deferred doing till he had delivered his message to the senate, who, to reward his zeal, ordered this statue to be made for him; the bust of *Cicero*; the bust of *Virgil*; the four antient measures; *Nero's* nurse holding him by the hand; the goddess of silence; the god *Pan*; the three furies; a statue of *Cæsar* with his cuirass; another of *Augustus*; those of *Castor* and *Pollux* in the fragments of the colossus's of *Apollo*; *Domitian* and *Commodus*; the famous *Columna*

lumna Milliaria, from whence they began to reckon their miles; the *Columna Rostrata* of the consul and admiral *Duilius*, who was the first that was honoured with a naval triumph in * *Rome*; and the brazen tables on which the antient law is engraved in golden characters. The two marble horses that stand in the court of the capitol, were taken from *Pompey's* theatre; and the antique statue on horseback of brass, which stands in the same place, is generally thought to represent *Marcus Aurelius*. Among the modern curiosities are the marble busts of *Urban VIII.* *Leo X.* *Alexander Farnese*, and other generals of the church; the brazen colossus's of *Innocent XI.* and *Sixtus V.* and the marble statue of *Christina* queen of *Sweden*. But the antiquities of the capitol have been infinitely enriched by the valuable and large collection of cardinal *Alexander Albani*, which were purchased by the late pope *Clement XII.* and placed in the capitol for the use of the public. He built likewise a new museum for them, the keeper of which is the marquis *Locatelli*, a very eminent antiquarian. The face of the ground is so much altered, in this place, that the *Tarpeian* rock from which malefactors used to be precipitated, is now only 20 feet high. Behind the capitol are some remains of the temples of *Jupiter* thundering, and *Concord*.

The chan-
cery.

The Apostolic Chancery, built by *Bramante Lazari*, may be ranked among the finest palaces of *Rome*, if we consider the regularity of its architecture, the disposition of its apartments, and the happy distribution of the paintings and statues, with which it is adorned. It was built out of the ruins of *Vespasian's* amphitheatre, and the triumphal arch of *Gordianus*.

* This column is modern work, and the pedestal with the inscription only is antique, which is very imperfect, but finely explained by *Ciaconius*.

The

The magnificent palace *Barberini*, at the four ^{Palace} fountains, built by *Peter Ferrerio*, is reckoned ^{Barbarini.} the largest in *Rome* after the *Vatican*, and contains an invaluable treasure of antiquities, paintings, and costly furniture. Among its antiquities, which are very numerous, the most esteemed are, the little *Diana* of oriental alabaster; the *Tullia*, daughter of *Servius Tullius*, a very rare piece; the god *Osiris* with his hawk's head on a human body, which was found with the obelisk of *Minerva*, under the ruins of the temple of *Isis*; an excellent marble bust of pope *Urban VIII.* done by *Gambassi*, a blind man; *Agrippina*, *Nero's* mother; two monstrous *Egyptian* idols; a *Roman* idol; a *Faunus*; the admirable busts of *Julius Caesar* and *Scipio Africanus*; the busts of *Drusus Germanicus*, *Maximus*, *Maximinus*; the statues of *Ceres*, *Agrippina*, and *Brutus*; but above all, the fine antique vessel of agate in the library, on which are *basso relievo's*, supposed to represent the amours of *Jupiter* and *Olympia*, the mother of *Alexander the Great*. The library is very considerable, being said to contain forty thousand volumes.

The palace *Farnese*, belonging to the late duke ^{The palace} of *Parma*, is near the *Campo di Fiore*, and was be- ^{Farnese.} gun by *Sangallo*, according to the design of *Bramante Lazari*, and finished by *Michael Angelo*, except the gallery towards the *Strada Julia*, which was by *James della Porta*. The front of this beautiful structure is 160 feet broad, and 80 feet high. The gates, corner-pieces, cross-bars of the windows, cornish, and all the principal stones, were taken from the coliseo or famous amphitheatre, which by this means, and by what was taken to build the chancery, and *S. Laurence's* church, has been sadly disfigured. The piazza, and the two fine basons of oriental granite, overagainst the palace, are deservedly admired; as also the famous statue of *Hercules*

in the court, done by an *Athenian* statuary; the statue *del Toro*, or *Dirce* fastened to the horns of a bull by her hair, with the figures of the persons that bound her, endeavouring to throw the bull and her into the sea, all as big as the life, and of one intire piece of marble, even to the rope; the two statues of *Julius Cæsar*; the gladiator holding a child by the neck; with the fine *Flora*, and abundance of busts. In the hall there is an excellent statue of *Alexander Farnese*, duke of *Parma*, and all round you see a great number of statues, representing gladiators in various postures. The cieling of the gallery is one of the best pieces of painting extant. Among the busts of the *Greek* philosophers and poets, the most admired are those of *Socrates* and *Homer*.

The palace
Justiniani.

The palace *Justiniani* is deservedly esteemed for its antient statues and *bassò-relievo's*, of which it contains the greatest number of any in *Rome*. It stands near *S. Lewis's* church, and was built by the marquis *Vincenzo*. At the very entrance of the court, one is struck with the *bassò-relievo's*, and statues that adorn it, especially the admirable statue of *Minerva*; that of *Marciana*, representing the goddess of health, those of *Scipio Africanus*, *Ceres*, &c. Ascending the steps to the house, you are agreeably detained by those of *Gallienus*, *Antoninus*, *Titus Vespasian*, and many others; and on the top of the steps with the busts of *Agrippina*, *Jupiter*, *Berenice* in her hair, with an excellent *bassò-relievo* of *Jupiter* sitting on mount *Olympus*, and drinking the milk of the goat *Amalthea* out of a horn, while a little satyr dances and plays on an instrument before him. Besides those in the court, and on the stairs, there is a gallery extremely full of them, and all together they are said to amount to 800.

Palace
Borghese.

The palace *Borghese* is one of the finest in *Rome*; it stands in *Campo Marzo*, and was built by *Martin Lunghi*, under *Paul V.* the head of this

this family. On the first floor is a sweet *vista* through thirteen rooms, terminated by a water-work always playing. The picture of *Paul V.* is here in *Mosaic* work, so curiously wrought, that there are said to be one million and seven hundred stones only in the face. In one of the first apartments is a large porphyry basin, on the sides an eagle and dragon in brass, which are the arms of the family, spouting water into it: here is also a table of oriental jasper, valued at 11,000 crowns. In another room are the twelve *Cæsars* heads in porphyry, all antique. The paintings in this palace surpass those of any other private building in *Rome*, and shall be mentioned in their proper place. There is also another lesser palace of prince *Borghese*, which stands in the said *Campo Marzo*, and is the work of *Antony de Baptistis*. The *Loggia Correspondente*, at the same palace, is the work of *Flaminio Pontio*.

The palace of the constable *Colonna*, situated in *Rione di Trevi*, is very large, and well filled with variety of good pictures. The great gallery was begun by *Antonio del Grande*, and finished by *Ferome Fontana*. The first halls are adorned with the pictures of two popes, nineteen cardinals, and fifty four generals of armies, all descended from this noble and great family. There are in the same palace nine great apartments, eight thousand original pictures, a little arsenal, abundance of statues, busts, antique *basso-relievo's*, and a great deal of rich furniture. The family of *Colonna* has two other palaces besides in this city.

The palace *Altieri* is a very stately structure, the building of which is said to have cost a million of crowns, and as many the furnishing. It stands *al Gesù*, and is the work of *John Antony Rossi*. The stair-case is very fine; as you ascend it you see a collossean statue of an *Indian* king in the habit of his country, said to have been found

found four or five hundred years ago in the square called *Navona*. The apartments are large, adorned with rare pictures, and magnificent furniture. In the prince's apartment you see a large table of *Lapis Lazuli*; a room painted grotto-wise, which cost 3500 crowns; and a little looking-glass valued at 20,000 pistoles; the frame and back of pure gold weighs fourteen pounds, and is beset with thirteen topaz's, thirty-six sapphires, eight diamonds, and a curious knot of emeralds. The library is very numerous, and in good order.

Other Roman palaces.

We cannot dwell here upon a further description of the palaces of *Rome*, lest we should be carried beyond the limits fixt to this work. However, for the sake of the curious, we shall give a list of the names of the remainder of the principal buildings of this kind, with the names also of the architects, and the part of the town where they are situated.—The palace of the duke of *Attemps*, by *Martin Lunghi*, senior, *nel Rione del Ponte*.—The palace de' *Signori d'Asti*, by *Antony de Rossi*, in *S. Mark's* place.—The palace de *Signori Bonelli*, by *Paganelli*, in *Rione de Monti*.—The palace of duke *Caffarelli*, according to the Draught of *Raphael* of *Urbino*, in *Strada Cesarini*.—The new palace de *Caracalis*, by *Alexander Specchi*, near *S. Marcella*.—The palace of *Cerri*, by *Paparelli*, near the chancery.—The palace of *Chigi*, by *Balthasar Peruzzi* of *Sienna*, in the *Lungara*.—The palace of cardinal *Flavio Chigi*, by cavalier *Bernini*, at *S. S. Apostoli*.—The palace of *Augusto Chigi*, begun by *James della Porta* and *Carlo Maderni*, and finished by *Felice della Greca*, at *Corso*.—The famous *Curia Innocenziana*, begun by *Bernini*, and finished by cavalier *Fontana*, in *Monte Citorio*.—The palace of *Corfini*, according to the draught of *Bramante*, in *Rione del Ponte*.—The palace of *Falconieri*,
by

by *Borromini*, in *Strada Julia*.—The palace of the duke of *Gaetani*, according to the draught of *Barth. Ammanati*, at *Corso*.—The palace of *S. John Lateran*, by cavalier *Domenico Fontana*.—The palace of *Lancellotti*, by *Carlo Maderni*, in *Rione del Ponte*.—The palace of duke *Mattei*, by *Bartholomew Ammanati*, in *Piazza Mattei*.—The palace of *Medicis*, by *Paul Maruscelli*, in *Piazza Madama*.—Another palace of *Medicis*, by *Annibal Lippi*, alla *Trinità de' Monti*.—The palace of the marquis *Muti*, the frontispiece by *John Baptist Muzi*.—The palace of *Orfini*, upon the ruins of *Pompey's theatre*, in *Campo di Fiore*.—The palace *Pamphili*, by *Borromini*, in the *Piazza Navona*; and another near the *Roman college*.—The palace of *Riario*, where queen *Christina* lodged, *a la Longara*.—The palace of *Savelli*, built upon the ruins of the theatre of *Marcellus*, by *James della Porta*.—The palace of the duke *di Sora*, by *Bramante*, *S. Mary in Vallicella*.—The palace of cardinal *Spada*, by *Julius Merisi da Caravaggio*, in which, among other things, you may observe *Pompey's statue*.—The palace of *Villa Borghefe*, without the gate *Pinciana*, by *John Van Sanzio*, a *Fleming*.

III. V I L L A 's.

Next to the palaces of *Rome*, the villa's deserve a place for their grandeur and magnificence. These villa's are their pleasure-gardens, of which they have a great number within and near the walls, as well as in the neighbouring towns. We shall here give some account of the former, reserving to speak of the latter in the description of the environs of this great city. The *Villa Borghefe*, at a little distance Roman villa's.

Villa Borghefe.

tance from the gate *Pinciana*, is a large garden about three miles in compass, and deservedly esteemed a most delicious place. The house in the middle is very handsome, being almost covered on the outside with antique *basso-relievo's*. The apartments are well replenished with statues, the principal of which are, the *Juno* of porphyry; *Romulus's* she-wolf, of a fine red *Egyptian* marble; the bust of *Hannibal*, *Seneca*, and *Pertinax*; the *David* throwing a stone out of a sling at *Goliath*; *Æneas* carrying his father; the transformation of *Daphne*, the three last by *Bernini*; but above all, the admirable antique statue of an hermaphrodite. There are likewise some very good paintings, the most esteemed are *S. Antony* by *Caraccio*, and a dead *Christ* by *Raphael*. In the garden there are many fountains and jets of water, and a vast multitude of pleasant walks. Adjoining to it is a park, of no great compass of ground, nor containing many deer, the *Italians* not being so fond as we of venison.

Villa Ludovisia.

The *Villa Ludovisia* is situated on the highest part of the hill called mount *Pincio*, or the *Trinity-hill*. It is three miles in compass, and contains a vast number of antient statues, the principal of which are, the group called *Concord*; the statues of *Fulvius*, of *Æsculapius*, of *Antoninus Pius*, the two *Apollo's*, the two gladiators reposing, *Faunus* with *Venus*, but above all the expiring gladiator, which, by all good judges, is esteemed one of the most valuable pieces of antiquity. In the several cabinets of curiosities, they have a great variety of petrified bodies, and among the furniture they shew a rich bedstead, inlaid with precious stone, and formerly valued, as they say, at an hundred thousand crowns.

The

The *Villa Pamphili*, or *Bel Respiro* without *S. Villa Pam-*
Pancras's gate, is very large, and laid out in a ^{*pabili.*} most regular disposition. The outside of the
 house is almost covered over with old *basso-rel-*
lievo's, like that of *Villa Borghese*. Within there
 are a great many good statues and pictures, as
Seneca's statue found under ground, a vestal nun,
 an urn of oriental alabaster, a *mezzo-relievo* of
Andromeda, a *Bacchus* in porphyry, *Tullia Ci-*
cero's daughter.

The *Villa di Madama*, belonging to the late ^{*Villa di*} duke of *Parma*, is about a mile from *Rome*, at ^{*Madama.*} the bottom of *Monte Mario*. The house was
 built by *Julio Romano*, and though this struc-
 ture be neither great nor magnificent, yet its
 beauty is regular and unaffected, and the situa-
 tion most delicious. On one side it enjoys a
 clear prospect of *Rome*, with several gardens,
 and pleasant country-houses, and on the other
 a beautiful landskip of little hills well cultiva-
 ted. Overagainst it the *Tiber* glides through the
 fields and meadows, and, at the furthest dis-
 tance, you see the snowy *Apennines*. Behind,
 there is a shady wood, with fine walks; the
 gardens rise into terras-walks, and abound with
 fountains and statues.

The other principal villa's are:—*Villa Chi-*
gi, between *S. Mary Major* and the four foun-
 tains, remarkable for its water-works, and a
 cabinet of curiosities, among which there is a
 little *Adrian* of oriental jasper.—*Villa Savella*,
 or *Montalta*, now *Negroni*, is upon the antient
Mons Viminalis, between *St. Mary Major* and
 the *Thermæ* of *Dioclesian*; here you have a great
 many fine walks, and a vast quantity of statues
 and pictures; the most remarkable among the
 statues are, the *Germanicus*, the *Pescennius Ni-*
ger, the *Scipio*, the goddess *Næmia*, the *Ada-*
nis,

The other
 Roman vil-
 la's.

nis, and the gladiator of touch-stone — *Villa Mattei*, at the *Navicella* on mount *Celio* has a large number of antique sculptures, and among others, an admirable one of *Faustina*. — *Villa Medici*, on the *Monte della Trinità*, has many excellent statues, and charming gardens. — *Villa Justiniani* is about fifty paces without the gate *del Popolo*; at the entrance, on the left hand, is a *Sarcophagus*, on which this epitaph is written, *hic sita est Amymone, Marci Optima & pulcherrima*; (sup. uxor.) *lanifica, pia, pudica, frugi, casta, domifeda*. — *Villa Benedetti*, belonging to the duke of *Nevers*, is without the gate of *S. Pancras*. — *Villa Costaguti* is near the gate *Pia*. — *Villa Aldrobandini*, belonging to prince *Pamphili*, is in *Rione de Monti*, near the *Dominican* nuns; here may be seen the antient picture called *Nuptiæ Aldrobandinæ*, which was found in the baths of *Vespasian* on mount *Esquilino*; there is another villa of the same name at *Frascati*. — *Villa Bagnaia*, belonging to the duke of *Lanti*, was built by cardinal *Francis Gambara*. — *Casino Barberino* is situated upon the bastions *di S. Spirito*, from whence there is a fine prospect of the city.

IV. PAINTINGS.

Antient
paintings.

Rome is the great school of painters, abounding with a larger quantity of excellent pictures than any other city in the universe. These paintings are all by modern hands, that is, since the restoration of learning and the polite arts; the antient paintings having perished through the injury of time. We must except however 1. the antient picture of a wedding at the *Aldrobandine* palace, which is a piece of a frieze, placed there with that part of the wall on which

which it is painted, representing the ceremonies of the *Roman* marriages, and much valued for its antiquity and excellent workmanship. 2. the pictures on the pyramid or *Mausoleum* of *Cestius*, at about two hundred paces distance from the little hill called *Monte Testaccio*. These pictures are thought to represent the preparatives for a funeral show, and, as others say, for a banquet; *Carus Cestius*, to whom this monument was erected, having been one of the seven officers who were appointed to take care of religious feasts. 3. the paintings in the tomb of the *Naso's*, discovered in 1675, of which we have the drawings by *Petrus Sanctus Bartolus*, with *Bellori's* explication. These paintings for want of care since the above discovery, are almost defaced.

To enumerate all the fine paintings of modern masters, would require a whole volume; we shall therefore give only the most remarkable pieces that are to be seen in the churches and palaces of *Rome*. In the church of *S. Peter*, as you enter at the great door, the first chapel on the right hand of the crucifix, is all painted by *Lanfranco*. In the same part of the church, the great altar-piece of the martyrdom of *S. Sebastian*, is a singular work of *Domenichino*. The cupola over this altar is *Mosaic* work, designed by *Pietro di Cortona*. Next follows the chapel of the *Sacrament*, where there is a piece of the same *Pietro di Cortona*, representing the coronation of our lady. The cupola of this chapel is also *Mosaic*, and the design of the same author. Walking under this chapel, on the front you see a square of *Mutiano*. Proceeding in the cross isle on the right hand, there is a side of one of the altars, done by *Poussin*, and representing the miracle of *T. Erasmus*, a very beautiful work. Advancing a little

Paintings in
the churches
of *Rome*.

the

tle further, you see the famous little bark of *S. Peter*, an excellent performance by *Lanfranco*. The picture overagainst this is by *Camassei*, and denotes the miracle done by the apostle *S. Peter*, when he caused the water to spring up in the prison, with which he baptized the prisoners. Then follows an excellent picture of *S. Petronilla* in the sepulchre, by *Guercin da Cento*. Towards the chair at the head of the church, you see a most beautiful picture of *S. Peter* going to the temple with *S. John*, and curing the lame man, by *Civoli*. A little further, when you are past the sacristy, there is a picture of *S. Gregory*, holding a bloody handkerchief in his hand, by *Andrea Sacchi*. The pictures of the four altars under the pilasters of the great cupola, are likewise by *Sacchi**.——In the church of *S. Martha*, behind *S. Peter's*, as you enter the great door, you see the picture of *S. Ursula*, and on the left a picture of two hermits, by *Lanfranco*.——In the church of *S. Peter Montorio*, the famous great altarpiece, is the transfiguration of our Lord by *Raphael*, the last performance of that divine artist, and reckoned the finest picture in the world.——In the church of *S. Onofrio* there is a picture of the transportation of the house of *Loretto*, by *Hannibal Caracci*.——In the church of *S. Mary in Trastevere*, upon the roof, you see an assumption of our lady, a beautiful piece, by *Domenichino*.——In the church of *S. Francesco in Ripa*, there is a picture of our *Lady of Piety*, in a chapel on the left hand, by *Hannibal Caracci*.——In the church of *St. Bartholomew* in the island, there are four chapels painted by *Antony Carracci*.——In the church

* But concerning the pictures in *S. Peter's* church, see the note p. 237.

of the *Holy Trinity di Ponte Sisto*, the great altar-piece is an admirable picture of the *Trinity*, by *Guido Reni*.—In the church of *S. Charles alli Catenari*, the four angels of the cupola are by *Domenichino*; the gallery is by *Lanfranco*; the great picture by *Pietro di Cortona*; and another picture of the pilgrimage of *S. Joseph* by *Andrea Sacchi*.—In the church of *S. Bridget*, you see an altar-piece of our lady, by *Hannibal Caracci*.—In the church of *S. Pietro Bolognese*, near the palace *Farnese*, the great altar-piece is our lady, by *Domenichino*.—In the church of *S. Jerome della Carità*, on the great altar, there is a fine picture of that saint's receiving the sacrament in his last illness, by *Domenichino*.—In the church of *S. Catharine de' Furnari*, the piece of the first altar on the right hand is a *S. Margaret*, by *Hannibal Caracci*; the two histories on the sides of the great altar are by *Frederico Zucchari*.—In the church of *S. Paul*, without the walls, in a chapel near the great altar, you see two pictures of the history of *Moses*, and in the sacristy several other pictures, all by *Lanfranco*.—In the church called the *Baptism of Constantine*, near *S. John Lateran*, there are two great histories of *Constantine's* battles, both by *Camassei*; the pictures round the little cupola are by *Andrea Sacchi*.—In the church of *S. Paul* at the three fountains, there is an excellent picture of the crucifixion of *S. Peter*, by *Guido Reni*.—In the church of *S. John of the Florentines*, there are several pictures of *Maratta*, *Civoli*, *Passignani*, *Salvator Rosa*, and others. The beautiful chapel of the crucifix is painted by *Lanfranco*.—The church of *St. Thomas*, belonging to the *English* college, is painted by *Pomarancio*.—In the church of *S. Luke in Campo Vaccino*, the great

great altar-piece is *S. Luke* drawing the picture of our lady, an admirable piece by *Raphael*.—In the church of *St. Lorenzo de' Speciali in Campo Vaccino*, the great altar-piece is by *Pietro di Cortona*; and as you enter the church, the first picture on the left hand is by *Domenichino*.—In the church of *S. Gregory*, in the chapel of this saint, there is a very good picture by *Hannibal Caracci*.—In the chapel of *S. Andrew*, joining to the foresaid church of *S. Gregory*, you see an admirable picture in *fresco* of the history of this saint, by *Domenichino*; and on the left hand, another of the martyrdom of this saint, by *Guido Reni*.—In the round church of *S. Stephen*, the picture of the first chapel, as you enter on the left hand, is the virgin and some other saints, by the great *Raphael*.—In the church of *S. Bibiana*, there are several pictures concerning the life of this saint, by *Pietro di Cortona*.—In the church of *S. Mary Maggiore*, in the chapel of our lady, there are several fine pictures of saints, by *Guido Reni*; the cupola of this chapel is by *Civoli*; the picture aloft, and near this chapel, is the virgin, by *Guido Reni*; the picture near the crucifix is *Christ* raising *Lazarus* from the dead, by *Mutiano*.—In the church of *Madonna della Vittoria*, the second chapel on the right hand is all painted with the history of *S. Francis*, by *Domenichino*; in the same church there is another picture of the *Trinity*, by *Guercin da Cento*.—In the church of *S. Bernard*, after you pass the four fountains, the great altar-piece is by *Andrea Sacchi*; in the same church there is a picture of *S. Bernard*, by *Camassei*.—In the church of the *Capuchins*, the first altar on the right hand, as you enter the great door, represents *S. Michael the Arch-*

Archangel, a charming piece by *Guido Reni*; on the left hand you see a beautiful picture of the conversion of *S. Paul*, by *Pietro di Cortona*; a little further you see a picture of our *Lady of Piety*, by *Camassei*; then follows a picture of the nativity of our Saviour, by *Lanfranco*; then another picture of the virgin by *Andrea Sacchi*; afterwards the high altar-piece is the conception of the virgin, by *Lanfranco*; on the other part of the church there is an excellent picture of *S. Antony of Padua*, by *Andrea Sacchi*.—In the church of *S. Isidore*, belonging to the *Irish Franciscans*, the great altar-piece is a picture of this saint praying, by *Andrea Sacchi*.—In the church of *S. Joseph*, the great altar-piece represents a dream of this saint, by *Andrea Sacchi*.—In the church of *Trinità di Monte*, there are two chapels; one of which has the picture of the unnailing of *Christ* from the cross, and the other the assumption of the virgin, both excellent pieces, by *Daniel Volterra*.—In the church of *Madonna del Popolo*, there are several figures in the chapel of *Chigi*, by *Raphael*; in the chapel on the right hand of the great altar, there is an assumption of the virgin, and above that several histories, some of the best works of *Hannibal Caracci*.—In the church of *S. Lorenzo in Lucina*, you see a fine picture of our Saviour upon the cross, by *Guido Reni*.—In the church of *S. Mary Irviolata*, there is an excellent assumption, by *Camassei*.—In the church of *S. Romualdo*, the altar-piece representing this saint is a very good picture, by *Andrea Sacchi*.—In the church of *S. Sylvester* upon *Monte Cavallo*, in the second chapel on the left hand, there are two freezes of boys, by *Polydoro*; in the chapel on the right hand of the great altar, there are four histories of the *Old Testament*, by *Domenichino*.—In the

the church of the *Gesù*, belonging to the *Jesuits*, as you enter the great door on the left hand, there are a great many saints by *Giacomo Bassano*; the high altar-piece represents the presentation of the virgin at the temple, by *Mutiano*; the paintings of the cieling and the cupola are by *Baciccio* and *Carlone*; that of the chapel of *S. Francis Xavier*, by *Carlo Maratti*; the arch above the altar is by *Carlone*; and the vestry by the *Caracci*.—In the church of *S. Andrew* in the valley, the gallery with the four angels is extremely well painted by *Domenichino*; the cupola is charmingly done by *Lanfranco*; the picture of *S. Caetano* by *Camassei*; and that of *S. Andrew Avellino*, by *Lanfranco*.—In the church of *S. Lorenzo* in *Damaso*, the high altar-piece is by *Frederico Zuccaro*; the chapel on the right hand of the great altar is by *Pietro di Cortona*.—In the *Spanish* church of *S. Giacomo*, the chapel of *S. Diego* is painted by *Albano*.—In the *French* church of *S. Lewis*, the second chapel on the right hand is admirably well painted by *Domenichino*, with the history of the life of *S. Cecilia*; the altar-piece of that chapel is a copy after *Raphael*, by *Guido Reni*; the great altar-piece is the assumption of the virgin, by *Giacomo Bassano*.—In the church of *Madonna dell' Anima*, the altar-piece of one of the chapels on the right hand is a *Madonna*, by *Julio Romano*.—In the church of *Madonna della Pace*, over the first chapel on the right hand, there are several prophets and sibyls, some of *Raphael's* best pieces; in the same church, the great gallery is all painted by *Albano*.—In the church of *S. Austin*, over a pilaster on your left hand, as you enter the great door, there is a prophet and two boys, an admirable work, by *Raphael*: In the front of the chapel of *S. Thomas*
of

of *Villa Nova*, you see a picture done by *Guer- cin da Cento*; the chapel on the right hand of the great altar is extremely well painted by *Lanfranco*.—In the church of *the Fathers of the Oratory*, the ceiling, the cupola, the four angles, and the gallery, are all extremely well painted by *Pietro di Cortona*; the altar-piece on the chapel of *S. Philip Neri* is by *Guido Reni*; in the other chapels there are pictures by *Barrocci*, *Caravaggio*, *Carlo Maratta*, and others; the virgin, and the pictures on the sides of the church, are by *Rubens*.—In the church of *S. Agnes in Piazza Navona*, the four corners of the cupola were painted by *Baciccio*, the cupola by *Ciro Ferri*, and the ceiling of the vestry by *Paolo Perugino* — In the church of *St. John Lateran* the painting of the altar of the holy Sacrament, is by *Salvator*.—In the church of *S. Mary Transpontina*, the picture of *S. Barbara* over the great altar is by cavalier *D' Arpino*; the history of her martyrdom, and the painting of the arching, were done by *Cesare Rosetti*, according to the draught of cavalier *D' Arpino*.—In the church of *S. Mary in Vallicella*, the paintings of the ceiling are by *Pietro di Cortona*, as likewise the arch of the church, the gallery, and the cupola of the great altar; the presentation and the visitation, in one of the chapels, are by *Francis Barocci*; *Jesus Christ* carried to the sepulchre, by *Michael Caravaggio*; *S. Philip*, by *Guido*; and the paintings of the great altar by *Rubens*.

In the *Vatican* palace, in the great hall ^{Paintings} called *Sala Reggia*, is the history of a battle, ^{in the Ro-} with several other excellent pieces, by *Frede-* ^{man pala-} ^{ces.} *rico* and *Taddeo Zuccaro*. After you have be- held the said hall, you come into *St. Paul's* chapel, which is all painted by *Michael Angelo*, and here you will admire that famous painting

of the last judgment. Thence you walk into the second gallery, which is all painted by the great *Raphael*, with the histories of the old, and several of the new testament. Proceeding thence to the chambers, you find the first chamber, all beneath the cornice, adorned with the cartoons of *Raphael*. The first history, as you enter on your left, represents *Constantine the Great*, as he saw the cross in the sky, and is done by *Julio Romano*. Then follows the great battle of *Constantine*, finely done, by the same *Julio*. Thence you proceed to the second chamber, which is all painted with historical pieces, by *Raphael's* own hand. The first history over the door represents the pope hearing mass, and the miracle at *Bolsena*: The third history is *Attila* coming with his army to besiege *Rome*, and pope *Leo* meeting him, with *S. Peter* and *S. Paul* in the air: The fourth represents *S. Peter* in prison: After this there are several histories of the *Old Testament* painted on the ceiling. Then follows the third chamber, and over the door you see the antient school of *Athens*, by *Raphael*: overagainst this you see a history representing a disputation concerning the sacrament: over a window is mount *Parnassus*: a little below, on the sides of the windows, is a representation of the pope and the emperor giving out the laws. The fourth and last chamber is all beautifully painted by the said *Raphael*, except the ceiling, which is done by *Pietro Perugino*, *Raphael's* master: the four histories about the room are, the pope in a ship, the burning of the city of *Rome*, the pope crowning the emperor *Charles the Great*, and the last a great many bishops.—In the palace of *Monte Cavallo*, the chapel where the pope says mass is excellently painted by *Guido Reni*.—In the palace of *Chigi* in the *Lungara*,

gara, you see the study of painting in a ground-room, and the famous *Galatea* in a little summer-house, both by the great *Raphael*.—In the palace *Farnese*, the gallery is all painted in *fresco* by *Annibal Caracci*. In the wardrobe of the said palace, there are a great many fine pictures by different hands.—In the palace of *Spada*, among other fine pictures in the gallery, you see a *Dido* killing herself, by *Guericino*; and the rape of *Helen*, by *Guido Reni*.—The palace of *Sacchetti*, is famous for the paintings of *Pietro di Cortona*.—In the palace of *Verospi*, there is a chamber painted by *Lanfranco*, and a gallery by *Albano*.—In the palace of *Mancini* on *Monte Cavallo*, the gallery is painted by *Camassei*; here you see the beautiful *Aurora*, by *Guido Reni*.—In the *Villa Mattei*, there is a little chamber with several naked women, and other ornaments, by *Raphael*.—In the palace of *Pamphili* in *Piazza Navona*, there is a gallery all painted by *Pietro di Cortona*.—In the palace of *Barberini*, at the four fountains, the great and famous hall is painted by *Pietro di Cortona*, and reckoned among his best performances. Within one of the chambers, you see the divine wisdom painted on the ceiling, a choice piece by *Andrea Sacchi*. On the side of another chamber is represented the creation of the angels, by *Camassei*. Then follows another of *Camassei*, with the history of the nine muses on mount *Parnassus*. In this palace there is also a picture of *Germanicus* dying in his tent, by *Poussin*, one of the best pieces in *Rome*, and said to be worth 5000 pistoles.—In the palace *Altieri*, among other fine pictures they preserve a little earthen dish in a very rich frame, painted by *Raphael*; it is of the same kind of work with those vessels mentioned at *Loretto*.—In the pa-

place of *Borghese* there is a surprising quantity of fine pictures, of which 1700 are said to be originals, and of these, 150 by *Raphael*, and as many by *Titian*. Here likewise is the famous picture of the crucifixion, by *Michael Angelo*, to perform which they pretend he really crucified a man; and a picture of *Martin Luther*, by *Titian*.

V. COLLEGES.

University. The university of *Rome* is called the *Sapienza*; founded by pope *Eugene IV.* and enlarged and beautified by *Urban VIII.* and *Alexander VII.* It is an magnificent building, with very commodious schools for the several faculties. They have no less than forty professors, who have good salaries; but they have very little business since the erecting of the *Jesuits* college, by whom the education of youth, as well here as in most other *Roman* catholic countries, seems to be almost intirely engrossed.

Colleges. The *Jesuits* college, commonly called the *Roman* college, is their principal house at *Rome*, and deservedly esteemed one of the finest palaces in the city. It is a large and noble structure, built by *Bartholomew Ammanati*, and founded by *Gregory XIII.* for divinity, philosophy, and the mathematics. These fathers have an excellent apothecary's shop, and a good and numerous library, but not remarkable for antient manuscripts or curiosities. Every nation almost has its particular seminary, or college, at *Rome*, who send their students twice a day to the *Roman* college. The *English* college was formerly an hospital for pilgrims of this nation, and converted into a college by *Gregory XIII.* the superiors are *Jesuits*, but the students are of the secular clergy, who seldom exceed eighteen or twenty in number. The *Irish* have also a small college for the secular clergy, and two convents of friars, one of *Dami-*

Dominicans at *S. Clement's*, and the other of *Franciscans* at *S. Isidore*. The college for the propagation of the faith, is one of the finest buildings in *Rome*, situated in *Rione di Campo Marzo*, and built by cavalier *Bernini*.

VI. HOSPITALS.

There are no less than 40 hospitals in *Rome*, Hospitals. some for the old and infirm, others for orphans, for fools and madmen, for pilgrims, for women unhappily married, for decayed gentlemen, for penitent courtezans, and a very large one for foundlings. The chief hospital in *Rome* is that of *S. Spirito*, near the *Vatican*, erected by *Innocent III.* about five hundred years ago, for exposed infants, upon finding great numbers of them at the bottom of the *Tiber*. This hospital has been much enlarged by succeeding popes, and besides children, receives above one thousand sick and infirm persons. It has likewise apartments for poor gentlemen, where they are treated in a better manner than in common hospitals. The revenues amount to about forty thousand pounds *per annum*; they have apothecaries shops well furnished within the house, as also physicians and surgeons, who reside here, and a palace within the walls for the governor, who is always a cardinal. Every *Roman* catholic nation in *Europe* have their hospitals for pilgrims in this city; but the hospital of the *Trinity* receives all indifferently, inso-much that it is said to have lodged and fed at one time 15000 persons. Besides many other public hospitals, almost every company or body of artisans have their hospitals among themselves, and provide for such of the fraternity as are infirm, or otherwise distressed, till they can procure them admission into the greater

hospitals. In the church of the twelve apostles, twelve noblemen, and one prelate called their prior, are annually chosen, who make it their business to look out for, and to relieve poor men in want, that are ashamed to beg. There are also hospitals for poor maids, who are educated and provided for till they come to womens estate, when they have their choice of a married life, or a nunnery; to three hundred of these the pope annually distributes a purse of money as their portion; and the cardinals, and other charitable people, do the same for others.

VII. PUBLIC PIAZZA'S.

Public
piazza's.

The public piazza's, or squares, are more numerous in *Rome*, than in any other city of *Europe*; a great many of them have obelisks or pillars, with fountains in the middle. The chief of these are, 1. The antient *Forum Romanum*, now called *Campo Vaccino*, where formerly stood the *Rostra*, made of the sterns of ships. Here causes were heard, and orators harangued the people, and here the decrees of the senate were published. Here also travellers are shewn the place where *Marcus Curtius* threw himself, well armed and mounted, into the pit, to put a stop to the contagion that infested the city. 2. The *Piazza di Spagna*, is so called from the palace of the *Spanish* ambassador; it is adorned with fine fountains in the resemblance of a ship. 3. The *Piazza Navona* is where, every *Wednesday*, the public market is kept; it is of an oblong form, and very large, with a beautiful fountain, and an obelisk in the middle. There are likewise some fine churches, palaces, and other handsome buildings, that adorn it. 4. The *Piazza Colonna* is so called from the column or pillar in the middle of it, of which we shall speak hereafter. 5. The *Piazza Farnese* is
where

where the famous palace of that name stands, of which we have given a description in this chapter. 6. The *Piazza del Popolo* is where most of the principal streets meet, before the gate *del Popolo*, antiently the *Flaminian* gate, through which several great roads lie to other cities of *Italy*. 7. The *Piazza di Pasquino* takes its name from an old broken statue standing against the wall, at the corner of one of the streets, which opens into the square, to which statue were formerly fastened all lampoons and libels, from thence called *Pasquinades*. This statue of *Pasquin* is thought to have been made for *Alexander the Great*, or for *Hercules*, and was found near a house belonging to the family of *Orsini*, over-against the *Palazzo Torres*. The story of its name is thus related: There was a tailor called *Pasquin* who lived near this place, and whose shop used to be generally full of news-mongers. This man being a person of wit and satirical humour, his jests were usually called *Pasquinades*, so that in time he was reckoned the author of all the satirical libels in the town. Those who had a mind to make their lampoons pass for this tailor's, fastened them to the abovementioned statue, which, being close to his house, by degrees came to be known by the name of *Pasquin*. *Marforio* is another maimed figure, by some said to have been a colossal statue of *Jupiter Panarius*, or, according to others, of the *Rhine*, or of the *Nera* which passes by *Terni*. The word comes from *Martis forum*, for so the place was called where this statue stood, as well as *forum Augusti*. It stands now in the capitol; and it is usual to make him propose the questions that are answered by *Pasquin*.

VIII. C O L U M N S.

Besides the pillars belonging to temples, there are 5 of the principal columns of antiquity still remaining.

remaining. These are, 1. The *Columna Trajana* in the *Foro di Trajano*, 120 feet high, besides the pedestal, which is 12. It is composed of 24 entire pieces of white marble, hollow within, and set one upon another, with little windows to let in the light, and is ascended by 123 steps. It is adorned with *basso-relievo's*, representing the memorable actions of this prince; on the top it had a golden urn in which *Trajan's* ashes were deposited; but the statue of *St. Peter*, of brass gilt, was placed in the room of this urn by *Sixtus V.* The inscription is antient, and relates to the erecting of this monument to the glorious actions of *Trajan*. 2. The column of *Antoninus Pius*, in the *Piazza Colonna*, is 145 feet high, ascended by 206 steps, and composed of 28 entire pieces of marble, with 56 small windows in it. The statue of the emperor was placed on the top, where now stands that of *St. Paul* in brass gilt. This column is adorned with several *basso-relievo's*; among other historical pieces, you see the figure of *Jupiter Pluvius* sending down rain on the fainting army of *Marcus Aurelius Antoninus*, and thunderbolts on his enemies. The inscriptions are all modern. 3. The *Columna Rostrata* in the wall, at the foot of the stairs ascending to the rooms of the capitol*, is only 12 feet high; it formerly stood in the *Forum Romanum*, and was erected to the memory of *Caius Duilius*, on the first naval victory over the *Carthaginians*. The antient inscription is hardly legible. 4. The *Columna Mil iaria*, from whence the *Romans* are said to have reckoned their miles and distances from the city to all parts of *Italy*, stands now in the capitol, to which place it was removed from the *Forum Romanum* in the center of the city. This column is of white marble, eight feet and a half high, and on the chapter there is a brass globe, about 2 feet in diameter.

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* See the note p. 250.

It is marked with the numerical letter I, as the second stone at the first mile's end was with II. and so on, so that *ad secundum lapidem* signified the distance of one mile from this pillar. 5. Within this century they have discovered a new column, the body of which, between the basis and the chapter, is 67 *Roman* palms, and the pedestal, which is in one intire piece, 18 *Roman* palms in height. Upon one of the faces is the following inscription: *Divo Antonino Augusto Pio, Antoninus Augustus et Verus Augusti filii*. And on the opposite side several *basso relievo's*, among which there is a winged genius of *Antoninus* and *Faustina* deified. It was placed by *Clement XI.* in *Monte Citorio* in 1705. Besides those columns made of different stones, there are a great many valuable pillars about *Rome*, made all of one intire piece of marble, and of such as can be no where found but among antiquities; whether it be that the veins of it are at present concealed from us, or that they are quite exhausted upon the antient buildings. The most valuable of these are, the four columns of oriental jasper in the *Paulina* chapel of *S. Mary Maggiore*; two of oriental granite in *S. Pudenziana*; one of transparent oriental jasper in the *Vatican* library; four of *Nero Bianco* in *S. Cecilia Trastevere*, two of *Brocatella*, and two of oriental agate in *Don Livio's* palace; two of *Giallo antico* in *S. John Lateran's*; and two of *Verd antique* in the *Villa Pamphili*. Among these old pillars there is likewise great part of an alabaster column, found in the ruins of *Livia's* portico, of the colour of fire, which is now placed over the high altar of *S. Maria in Campitello*.

IX. O B E L I S K S.

In antient *Rome* there were fifty obelisks, of Obelisks. which not above ten or eleven have been yet

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dug

dug out of the rubbish. They were all brought from *Ægypt*, and are of granite, of a quadrangular figure, broad at the base, and narrow towards the top, representing the rays of the sun adored by the *Egyptians*, under the name of *Osiris*; they do not terminate in a point, but are a kind of obtuse pyramid. 1. The finest obelisk in *Rome* stands in the piazza before *S. Peter's* church; it was formerly dedicated to *Augustus* and *Tiberius*, as appears by the ancient inscription, and was brought hither from the *Circus* of *Nero*. It is one intire piece of granite, 72 feet high, 12 feet square at the base, and 8 at the top. It is now about 4000 years old, and after being discovered among the ruins of the forementioned *Circus*, was set upon a pedestal 38 feet high by *Domenico Fontana*, under *Sixtus V.* after several other architects had been deterred from erecting it by its immense weight, which is 956148 pounds. 2. The obelisk of *S. John Lateran* has three rows of hieroglyphics on each face of it, and is the largest in *Rome*, being 108 feet in height, without the pedestal or cross, nine feet and a half at the base one way, and eight the other. It was antiently consecrated to the sun in the city of *Thebes*, about 1200 years before our Saviour, sent afterwards to *Rome* by the son of the emperor *Constantine*, and set up in the *Circus Maximus*, where it was found, covered with rubbish, and broken in three pieces, which were cemented together, and erected again before the church of *S. John Lateran*, by the abovementioned *Fontana*. 3. The obelisk in the *Piazza del Popolo* was brought from *Heliopolis* by *Augustus*, and dedicated to the sun in the *Circus Maximus*, where it lay a long time broken in pieces, and was set together, and erected again in the place where it now stands, by the said *Fontana*, at the expence of *Sixtus V.*

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It has an antient inscription, which mentions the occasion of its dedication. 4. The obelisk near the church of *St. Mary Maggiore* is not so large as any of the three former, and has no hieroglyphics; it was set up in the *mausoleum* of *Augustus* by the emperor *Claudius*. 5. The obelisk in the *Piazza Navona* was taken from the *Circus* of *Caracalla*, and set up here, with four marble statues, and a fountain breaking out from under its base, by *Innocent X.* 6. The obelisk which now lies in *Palazzo dell' Imprese*, had been brought from *Egypt*, and erected in the *Campus Martius* by *Augustus Cæsar*. Upon pulling down some old houses near *S. Lorenzo* in *Lucina*, this obelisk was discovered in 1748, lying broken in four different pieces; the present pope had it removed to the *Palazzo dell' Imprese*, with an intent to have it set up, if possible. The hieroglyphical figures are cut with the utmost elegance. The length of it is 71 *English* feet, to which if we add the measure of the pedestal, &c. being 19 feet six inches and a half, the exact height of the whole will be 90 feet six inches and a half. 7. The obelisk which stands by the *Jesuits* church, and those in the gardens of *Medicis* and *Mattei*, are of a smaller size, and seem to be only the tops of obelisks broken off, but the hieroglyphics upon them are a sufficient mark of their antiquity. Various are the opinions concerning the subject of these hieroglyphics, some imagining they relate the memorable actions of the *Ægyptian* kings, others that they contain the secrets of their divinity, metaphysics, magic, and other sciences that were cultivated by the *Ægyptians*.

X. BRIDGES.

There were antiently eight bridges over the *River*, of which five are still left, viz. 1. *Ponte N. 6 S. Angelo,*

S. Angelo, formerly called *Pons Ælius*, near the castle of *S. Angelo*. On this bridge are the statues of *S. Peter* and *Paul* in marble, and twelve angels holding the instruments of our Saviour's passion. The bridge is 330 feet long, and so wide that two coaches may pass together with great ease, and walks on each side raised for others on foot; the rail and baluster is of white marble, and so are the statues that are set upon it. 2. *Ponte S. Bartolomæo*, antiently *Pons Cestius* or *Esquilinus*. 3. *Ponte Sisto*, formerly *Aurelius* or *Janiculumensis*; this bridge is 300 feet long. 4. *Ponte di Santa Maria*, heretofore *Palatinus* and *Senatorius*. And 5. *Ponte di quattro Capi*, the antient *Pons Tiberis*. *Tarpeius* or *Fabricius*. The breadth of the *Tiber* at *Rome* is about three hundred feet, and besides it is very deep and rapid. Its water is always thick and yellowish; but if it stands two or three days, it grows very clear, and is said to be wholesome; though the great expence princes in all ages have been at, to bring other waters to *Rome*, seems to presume the contrary.

XI. AQUEDUCTS and FOUNTAINS.

Aqueducts
and foun-
tains.

Nothing can be more agreeable than the great number of fountains which are in every corner of *Rome*. The old aqueduct, restor'd by *Paul V.* is carried from a collection of sources five and thirty miles distant from *Rome*, which runs all the way through a vaulted channel, almost equal to a river, and breaks out in five different fountains, some of which give water above a foot square. The aqueduct of *Sixtus V.* called *Aqua Felice*, comes twenty miles from *Rome*, and discharges a prodigious quantity of water. The beautiful fountain in the *Piazza Navona*, has a surprising air of greatness. The fountain in the *Piazza di Spagna*, those before *S. Peter's* church and the *Pa'azza Farnese*, with many

many others, furnish *Rome* so abundantly, that almost every house is supplied with a running fountain. There are only four of the ancient aqueducts that have any thing now remaining, viz. the *Aqua Martia*, conducted thirty-seven miles; the *Aqua Claudia*, thirty-five; the *Aqua Appia*, and *Aqua Virginis*, both of which were brought eight miles. The last being repaired by pope *Nicholas V.* is still in use, and known by the name of *Fonte di Trevi*: it has been lately embellished in a most sumptuous manner by *Clement XII.* according to the design of Signor *Salvi*. On the *Porta Maggiore* there are inscriptions shewing who built and repaired the aqueduct called *Aqua Claudia*; and there are others relating to the *Aqua Martia*, on the gate of *S. Lorenzo*.

XII. CIRCUS'S.

The *Circi* or *Circus's*, were spacious structures, of an oval or semicircular figure, with large area's, where the *Romans* used to run races in chariots, or on horseback, round a goal which stood in the middle. There are only the ruins of that of *Antoninus Caracalla* without the walls; and you may just discern the form of the *Circus Maximus*, which is said to have been able to contain 160,000 spectators, who might conveniently sit in three open galleries; one for the senators, a second for the gentlemen, and a third for the common people. The two obelisks, before the *Porta del Popolo*, and *S. John Lateran*, stood formerly in this place. Of the *Circus Agonalis*, now *Piazza Navona*, the *Circus* of *Nero*, and the *Circus Flaminius*, no vestiges are left.

XIII. AMPHITHEATRES.

There was formerly a great number of am-
phitheatres.

phitheatres at *Rome*, but at present the ruins only of three are remaining, viz. some small vestiges of the amphitheatre of *Statilius Taurus*, near the church of *S. Croce*; some part of the walls of the theatre of *Marcellus*, where now stands the palace of *Savelli*; and a very large part of the amphitheatre of *Titus*. 'This prodigious amphitheatre, called *Coliseum*, from a *Colossian* statue of *Vespasian* that was near it, is of a round form without, but oval within; was capable of holding 85000 persons, without reckoning the *excuneati*, who stood in the passages, to the number of 20,000, which is four times more than the amphitheatre at *Verona*. The columns of the third order, and the pilasters of the fourth, have both of them *Corinthian* chapiters; the two first are *Doric* and *Ionic*.

XIV. PAGAN TEMPLES.

Pagan temples.

The *Pantheon*.

Rome has still a great many of her pagan temples, which remain intire, and are converted into churches; and of others there are considerable ruins.—The *Pantheon*, or temple of all the gods, now dedicated to the virgin *Mary* and *All-saints*, is commonly called the *Rotonda*, or round church, from its circular figure. It is 144 feet in height, and as many in breadth; the roof is vaulted in form of a cupola, and receives all its light from a hole in the top, 29 feet in diameter. The portico consisted of sixteen high pillars of oriental granite, each pillar of one stone, whereof there are only thirteen now remaining; they are all of the *Corinthian* order, and about fifteen *English* feet in circumference. The door is forty feet high, and about twenty-five broad; the side-posts and cross-pieces composed of five pieces of granite. Upon the architrave of the portico are these words, inscribed in large capitals, viz. *M. Agrippa*,

Agrippa L. F. Cos. Tertium fecit. This temple was covered with copper, till pope *Urban VIII.* removed it; with which he made those four admirable wreathed pillars, that support the canopy of the high altar in *S. Peter's* church; and with the *Clavi Trabales*, or nails that fastened the copper-plates of the portico, and weighed 2800 pounds, he cast a 70 pound cannon, which is still to be seen at castle *S. Angelo*, with this inscription, *ex clavis trabalibus porticus Agrippæ*, and the figure of one of the nails ingraved upon it. The body of this temple remains intire, having only been deprived of its statues and some other ornaments. It was antiently ascended by seven steps, that surrounded the whole building; but now there is a descent of eleven steps to go into it, which shews how much the surface of this city is changed. Here you may see the tomb of that exquisite painter and architect *Raphael* of *Urbino*, with the following inscription made by cardinal *Bembo*:

*Hic situs est Raphael, timuit quo sospite vinci
Rerum magna parens, & moriente mori.*

Here likewise you may read the following epitaph, famous for its elegant brevity.

*Patria Roma fuit, gens Portia, nomen Iulus;
Mars puerum instituit, mors juvenem rapuit.*

The temple of *Fortune* is now dedicated to *Temple of S. Mary of Egypt*, and was given by pope *Pius Fortune*. IV. to the *Armenians*, where they celebrate divine service. 'Tis an entire piece of antiquity, surrounded with pillars of the *Ionian* order, mixed with the *Corinthian* and *Doric*, which are said to serve for a model to modern architects. — The temple of *Antoninus Pius* and *Faustina* is converted into a church dedicated to *S. Laurence*.

It.

It stands in the *Forum Romanum*, and a good part of the walls is still left; the pillars of the portico are said to consist of a kind of marble that will cleave like wood, the grain lying one way. — The temple of *Janus*, in the market for beasts, is a building exactly square, with four fronts, resembling a triumphal arch more than a temple; on each front are twelve niches for as many statues, representing the months of the year. — The temple of *Hercules Aventine* stands on the top of mount *Aventine*, and is now dedicated to *S. Alexis* and *Boniface*. — The temple of

Temple of
Janus.

Temple of
Diana.

Temple of
the *Sun*.

Temple of
Castor and
Pollux.

Temple of
Concord.

Temple of
Isis and *Serapis*.

Temple of
Saturn.

Diana Aventine is a large building supported by twelve pillars on each side, which separate the nave from the isles; it is now called *S. Sabina*. — The temple of the *Sun*, or of *Vesta*, stands not far from the temple of *Fortune*, on the banks of the *Tiber*, near the broken bridge, and is a small round structure, with a gallery of straight pillars round it, receiving the light by a round hole in the top, in the same manner as the *Pantheon*; it is now a christian church, called *la Madonna del Sole*. — The temple of *Castor* and *Pollux* is dedicated to *S. Cosmas* and *Damian*; the old doors of brass are still remaining. — Of the temple of *Concord* there is only the portico left, which is supported by eight large marble pillars of one stone each, and stands on the ascent from the *Forum Romanum* to the capitol. — The temple of *Isis* and *Serapis*, or the sun and moon, is now *New S. Mary's*; the small ruins of the ancient temple are behind the cloister, for the church does not stand exactly on the same ground. — The temple of *Saturn* is now a christian church dedicated to *S. Adrian*; the frontispiece only of this church is part of the ancient temple. Here the *Romans* kept the *Tabulae Elephantinae*, which contained the names of the thirty-five tribes of the city; it stands at the
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foot of the capitol, near the arch of *Severus*.—Temple of Romulus and Remus. The temple of *Romulus* and *Remus* is of a circular figure, into which there is a descent of several steps, as in the *Pantheon*; it is now dedicated to *S. Theodore*.—The temple of *Peace*, in the *Campo Vaccino*, was begun by *Claudius*, and finished by *Vespasian*; it exceeded all the rest in bigness, as appears from the vast ruins of the foundation. Here they kept the riches and ornaments which *Titus* brought from *Solomon's* temple. There is very little of it standing at present, besides part of three arches, the rest having been burnt down in the reign of *Commodus*, by a fire. The great marble pillar which stands before the church of *S. Mary Maggiore*, and is reckoned the largest in *Rome*, of one intire stone, was taken from hence, being one of the eight which supported the nave or body of this temple.—Of the temple of *Jupiter Stator*, in the *Campo Vaccino*,Temple of Jupiter Stator. there are only three marble pillars remaining.—The temple of *Jupiter Tonans* was erected near the capitol by *Augustus*; of this there are only three pillars of the *Doric* order remaining, which are half buried in the ruins.—The temple of *Faunus*, situated on mount *Celius*, is now^{Temple of Faunus.} a christian church, called *S. Stephano Rotondo* from its circular figure. It is a large edifice, sustained by two concentrical circles of pillars; the outermost are the smallest, and forty-four in number; the innermost are half that number, and stand at the same distance from each other as those of the outer circle.—The temple of *Bacchus*, now the church of *S. Constantia*, with-^{Temple of Bacchus.} out the walls, is of a circular figure, supported by twelve large pillars without, and a concentrical circle of twelve pillars of a less circumference within, containing an antient monument of porphyry, resembling a large chest, curiously engraved with branches of trees, and boys treading

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ing of grapes, birds, and other animals. Part of the ceiling is likewise embellished with bunches of grapes, and other things belonging to a vintage, in *mosaic* work; but the freshness of the colours, and the rudeness of the figures, render the antiquity of the workmanship very suspicious.

XV. TRIUMPHAL ARCHES.

Triumphal
arches.

There are five triumphal arches still remaining in *Rome*.—The triumphal arch of *Septimius Severus* stands at the foot of the capitol; it is made of marble, and still intire, tho' somewhat sunk under the present surface of the ground. It was erected to the honour of the emperor *Severus*, in memory of his *Parthian* conquests, as appears by the *Latin* inscription still remaining. On each side are represented, in *low relievo*, the victories of this emperor, and on the inside the vault is finely wrought with flowers, no two of which are of the same shape.—The triumphal arch of *Constantine the Great*, is reckoned the noblest in the whole world. It stands between the *Monte Celio* and *Palatino*, and is said to have been erected by the senate in one day, while the armies of *Constantine* and *Maxentius* were engaged at *Ponte Molle*, in order to inscribe it to the conqueror, which happened to be *Constantine*. It is beautified with several excellent statues and *basso-relievo's*, relating to the most memorable actions of his life. A great many of the statues have lost their heads, which *Laurence de Medicis* is said to have stolen, and carried to *Florence*. The *basso-relievo's* are not all of an equal beauty, some of them being too fine for the fourth century, which gives reason to suspect, that they were taken from some more ancient monument, and as some imagine from *Trajan's* arch, to adorn this. The inscription is still extant, which sets forth the motives of the senate

senate and people of *Rome* for erecting this monument. This arch has been lately repaired by *Clement XII.* in a most elegant manner. He ordered a new pillar, which was wanting on the side of the *Coliseo*, to be erected; the half of one of the *Dacian* slaves, to be new carved; the heads of the other slaves, which had been carried away by *Laurence of Medicis*, to be restored; part of the cornish to be mended; and finally, the ground to be levelled and cleared on every side. The sculptor's name is *Pietro Bracci*.—The triumphal arch, in the *Via Sacra*, erected in honour of *Vespasian* and his son *Titus*, after the conquest of *Jerusalem*, is made of marble, and remarkable, among other things, for the *bass-relievo's*, which represent the candlestick, table, the trumpets of the great jubilee, and several other vessels taken out of the temple. The composite pillars of this arch are supposed to have been made in imitation of the pillars of *Solomon's* temple, and thought to be the most antient of any that are found of that order. The inscription is short, *Senatus populusque Romanus Divo Tito, Divi Vespasiani. F. Vespasiano, Augusto*.—The arch of *Gallienus*, usually called the arch of *S. Vito*, is of *Tilurine* stone, and was erected in honour of the emperor *Gallienus*, and *Salonina*, as appears by the inscription. There is another arch, which was erected to *Septimius Severus*, by the goldsmiths and graziers of this city, as appears by the inscription, which differs but very little from that on the other arch of *Septimius*.

XVI. THERMÆ or hot Baths.

There are still considerable remains of the *Thermæ* or hot baths, which were esteemed some of the most magnificent buildings of antient *Rome*.—The baths of *Dioclesian* had seats for three thousand people, who might bathe without

out seeing one another, the ruins of which are seen at *S. Maria degli Angeli*. The church of the *Carthusians* is composed of part of this bath; particularly there are eight noble pillars with their cornices of composite work, exquisitely wrought, which are said to serve as a model of that order to the present architects. — *Antoninus's* bath lies at the foot of mount *Aventine*, and has rather the appearance of a town than a single fabric. The walls, which are still remaining, are vastly thick and high. This bath contained sixteen hundred seats of polished marble, for as many persons to sit and bathe in separately. Some of these bathing-places were floored with silver, and the pipes which conveyed the water were of the same metal; the walls were adorned with statues, pictures, and other valuable furniture.—There is still a third part remaining of the baths of *Constantine*, which were built before his conversion, and stood at the foot of *Monte Cavallo*.—There are also some remains of those of *Nero*, near the church of *S. Eustachius*; of those of *Paulus Æmilius*, near *S. Dominic's*; and of *Agrippa's* near the *Pantheon*.

XVII. CATACOMBS.

Catacombs. Among the antiquities of *Rome*, the catacombs are not the least deserving of notice. These catacombs are narrow subterraneous vaults, with variety of windings and turnings, by which the suburbs of *Rome* are in a manner undermined. They are generally about five feet and a half high, wide enough for two men to go a-breast, but in some places larger. On each side are two or three rows of *loculi* or graves, cut out of the rock or sand according to the nature of the ground (about *Rome* it is generally sand, about *Naples*, it is rock) like troughs, each of them capable of receiving a body; before the mouth of these *loculi* they set up

up a square stone or tile, with an inscription, shewing that some martyr, confessor, or other person was buried there. In some of them are found bones, but the greater part are empty; the bodies, or the remains of bodies, having been removed to several churches, and preserved as the relics of martyrs. This is owing to the opinion that prevailed in the last century, that these caverns were dug by christians, who in times of persecution performed their divine service in them, and used them as their peculiar burying-places; an opinion which in some measure may be true, but with respect to that part which affirms, that these burying-places were peculiar only to christians, it has been combated lately by several eminent writers, as well protestants as *Roman* catholics, so that the controversy remains still undecided. Some of these caverns seem to have been never made use of for sepulchres, as those of the gate *Pinciana*, and others near *S. John* and *Paul's*, which are only called grotto's. The rest are named catacombs; (a word of uncertain origin) and of these, the catacombs of *S. Sebastian* and *S. Agnes* are the most considerable. In the neighbourhood of the catacombs of *S. Sebastian*, they found in the year 1720, the sepulchre of *Livia Augusta's* freedmen in the *Via Appia*, without the gate of *S. Sebastian*. Round it were several orders of holes, by the antients called *Columbaria*, with earthen pots to contain the ashes, and underneath a great number of inscriptions in marble. These inscriptions were placed in the new *Museum* in the capitol by the late pope *Clement XII*. They likewise found in the same place some carved *Sarcophagus's* of marble.

XVIII. MAUSOLEA.

Of the antient *Mausolea* or tombs, besides *Mausolea* or the tomb of the *Nasô's*, mentioned p. 259. there ^{tombs.} are

Moles Adri- are still the remains of five.—*Moles Adriani*, now
ani. known by the name of *Castle S. Angelo*, was the
Castle S. mausoleum of the emperor *Adrian*, formerly
Angelo. embellished with statues and marble pillars,
 of which it has been stripped to adorn some
 modern churches and palaces. It was converted
 into a fortress by pope *Boniface IX.* and *Alex-*
ander VI. built a long gallery from the *Vatican*
 hither upon arches, covered on the top, thro'
 which he might retire, in case any civil com-
 motions threatened his quiet at the *Vatican*.
 The name of *Angelo* is said to be owing to an
 angel that appeared at the top of it, sheathing
 a bloody sword, when *S. Gregory the Great* con-
 ducted a procession, to supplicate the ceasing
 of a pestilence. In this castle there is now a
 magazine of arms, ammunition, and other war-
 like stores; here likewise the pope's treasure is
 kept, and prisoners of state are confined.—Of
 the mausoleum of *Augustus* little more remains
 at present than the ruins, from whence how-
 ever one may investigate the design of the an-
 cient structure. It stood near the church of *S.*
Roch, and was built of white marble, of a round
 figure, encompassed by three circular walls, so
 that the fabric consisted of three stories, or
 walks lessening gradually as they advanced in
 height, and planted with ever-greens, an em-
 blem of everlasting life; it was likewise em-
 bellished with handsome statues, pillars, and
 obelisks.—The tomb of *Caius Cestius*, which
 stands in the wall, near *S. Paul's* gate, is a square
 pyramid, ending in a very sharp point, a hun-
 dred and twenty feet high, and ninety-four feet
 broad at the base. The body of the monument
 is of brick, but covered over with square pieces
 of white marble; it was repaired by *Alexander*
VII. in 1673, and almost restored to its original
 beauty. The entrance into this mausoleum is
 by

Mausoleum
 of Augustus.

The pyra-
 mid of Cef-
 tius.

by a low and narrow passage to the middle of the building, where there is a little arched room, nineteen feet long, thirteen broad, and fourteen feet high, plaistered over with a sort of white polished mortar, on which you see several pieces of painting, representing women, flowers, vessels, and other ornaments. By an inscription on a pedestal near the pyramid, on which the statue of *Cestius* is supposed to have stood, this monument appears to have been erected in memory of *C. Cestius*, who died in the beginning of *Augustus's* reign, and was one of the seven officers appointed to take care of religious feasts. This pyramid is two hundred paces distant from the little hill commonly called *il Doliolo*, or *Monte Testaceo*, that is, the *Monte Testaceo*, hill of potsheards, which is half a mile in compass and sixty feet high, consisting of a heap of broken pots, that were thrown there out of the city by the old *Romans*. Underneath they have now some excellent vaults, which preserve the wine very cool, and whither many resort in the hot seasons to drink and refresh themselves.—The tomb of *Metella*, the wife of *Crassus* the *Tomb of triumvir*, stands in the *Via Appia* near *S. Sebastiano*. *Metella*. *Capo de Bove*, from the heads of oxen carved on the walls. It is a round building formed like an old tower, whose walls are twenty four feet thick. At this lady's funeral there were two great sacrifices, each of an hundred oxen. Near this sepulchre of *Metella*, in the *Appian* way, were discovered the two pillars of *Herodes Atticus*, containing a *Greek* inscription in old *Ionic* characters; which are now to be seen in the *Palazza Farnese*, whither they were removed from the gardens of the little *Farnese* in 1735, by order of *Don Carlos*.—In a vineyard belonging to the marquis *Mariani* of *Bologna*, on the *Viminal* hill, about a hundred

Tomb of
Arruntius.

dred paces from the ruins of *Minerva Medica*, a sepulchre of *Lucius Arruntius*, consul in time of *Tiberius*, was discovered in 1736. The floor of the chief room is covered with *Mosaic*, and the ceiling is adorned with paintings and figures, and ornaments in stucco. There are several antient inscriptions relating to the family of the *Arruntii*.

XIX. Present Government of ROME.

Government
of Rome.

After an account of the curiosities of *Rome*, it will not be amiss to mention a word or two concerning its present Government. A cardinal is always governor of *Rome*, who has a handsome palace to live in. He gives an account twice a week of his administration, receiving orders and directions how to proceed upon all emergencies. There are several judges under him, both civil and criminal, besides inferior officers assisting in discharge of this trust. At the capitol there is always a person who has the title of first senator of *Rome*, and is generally a foreigner and doctor of the laws, empowered by the pope's *Breve*; he continues during pleasure, giving an account of his administration weekly to the pope and governor of *Rome*. The government both civil and criminal, is in a great measure depending on the pope's will, who punishes, pardons, and lays taxes, as he thinks proper.

The present
pope.

The present pope is of the noble family of *Lambertini* at *Bologna*, born March 31, 1675, and elected pope August 17, 1740. Before his election he was archbishop of *Bologna*, and is said to be a man of learning; at his accession he took upon him the name of *Benedict XIV*. The papal escutcheon is gules, and consists of a long cap, or head-piece, Or, surmounted with a cross pearled, and garnished with three royal crowns, with the two keys of *S. Peter*, placed in saltier. His livery is of a red colour; and his ordinary revenues are reckoned

reckoned two millions of crowns yearly, but the extraordinary and spiritual far more considerable.

As the laws are uncertain and changeable, so are the punishments; the most common is hanging. For very great crimes they use the *Martello*, which is to knock the malefactor on his temples with a hammer while he is on his knees, and almost at the same time to cut his throat, and rip open his belly. Lesser crimes are frequently punished by the galleys or the *Strappado*; the latter is hanging the criminals by the arms tied backward, and thus bound they are drawn up on high, and let down again with a violent swing, which, if used with rigour, unjoints their back and arms.

Though this city is the center of the *Roman* Manners of catholic religion, by being the residence of its the inhabitants visible head the pope, yet the people are not at all possessed with a spirit of hatred or persecution against strangers of a different persuasion. 'Tis true they have an inquisition, but it is neither so severe as those of *Portugal* and *Spain*, nor does it exercise its jurisdiction over foreigners. One may observe that there is a general civility which prevails among all ranks of people at *Rome*, arising indeed in a great measure from the nature of their government, where every man being capable of all preferments, so that the meanest ecclesiastic may be a cardinal and even a pope; this makes them behave towards one another with great respect, no man knowing what may be the others good fortune. You will see here noblemen of the first rank, both secular and ecclesiastic, who, upon hearing a traveller at their gate desirous of seeing the curiosities of their palaces, will take a pleasure in shewing them themselves; and, if they happen

to be busy, order their domestics to do it for them, even leaving their cabinets to give strangers liberty to satisfy their curiosity.

Jews.

We have observed that there are colleges for most nations in this city; the *Greeks* and *Armenians* have each of them their particular ceremonies, officiating according to their national rites; but they must subscribe to the pope's supremacy, before they can settle at *Rome*. The *Jews*, who are very numerous, (some say, seven or eight thousand) are allowed a synagogue, and a part of the city assigned them to inhabit. They are locked up every night, and at liberty the next morning; only at *Easter* they are locked up from *Thursday* night in the holy week, till *Monday* morning, to prevent their deriding the christian worship. They wear yellow hats, for a mark of distinction, and are obliged to hear a christian sermon every *Saturday* in the afternoon; this sermon is generally preached by a jesuit, who very seldom makes any proselytes. Their synzagogue is slovenly, and their worship irreverent. They are most of them a pack of poor wretches, and are permitted to deal only in old goods and cast-off cloaths.

Directions
for travellers
at *Rome*.

Travellers, when they come to *Rome*, should observe the directions we have given in this volume, *pag.* 41, 42, to which we have the following remarks to add. There are a great many cabinets of rarities in this city, which passing frequently through different hands, the catalogues made of them can serve only for a time. Besides one could scarce name them all, without giving a list not only of the houses of the first nobility, but likewise of a great many private gentlemen. There is no place in *Europe* where you find so great a number of public and private libraries; almost every cardinal, prince,

prince, college; and convent has one, where strangers are admitted with great civility. Of the public libraries, the principal are the *Vatican*, already Libraries. mentioned, that of *Ara Celi*, that of *S. Mary del Popolo*, that of the *Minerva* in the *Dominican* convent, and that of the *Augustinians*, besides those of *Altieri*, *Ottoboni*, *Chigi*, *Barberini*, and *Imperiali*, to which there is free access for strangers. Those who are desirous of being acquainted with the ceremonies and public solemnities of the court of *Rome*, may purchase a book called *La Relatione della Corte di Roma*, where they will find a full account of all those things, with the state of the pope's court and household. The best inns in *Rome* are the Inns, *Scudo d'oro*, *Il Lion d'oro*, *La Cerena*, &c. besides several public houses for the reception of particular nations. But those who intend to make any stay, had better hire furnished apartments, which are very reasonable; for you may be accommodated with a *Palazzo*, as they call it, or a handsome furnished house, for about six guineas a month. If you happen to be at *Rome* in *Lent*, you may obtain a licence to eat flesh; for their meagre days, as they call them, are really so with a witness, enough to make a poor stranger sick, peevish, and meagre.

Rome in general is well supplied with provisi- Provisions. ons, though not so reasonable as at *Florence* or *Naples*, which is occasioned by the great resort of foreigners to this city. Their beef is very good, except the flesh of buffaloes, which is eaten only by the poor *Jews* and low people, after it is hunted or baited. Their veal is reckoned the best in *Europe*, their kid and pork also excellent, but the mutton is tough and dry. They have plenty of tame fowls, except geese, which are reckoned very good in their kind.

Wild fowl is very cheap, and that of the best sort, as partridges, woodcocks, snipes, duck, teal, quails, plover, larks, and all manner of small birds. They are also pretty well supplied with sea and river fish, but dearer than flesh. Wild boar and other venison are very common in the market, but the deer is inferior to the wild boar. Oranges and lemons are cheap, and so are their other fruit, except apples and pears, which are sold by the weight, and reckoned very good. Their olives are small, but sweet and good, as consequently the oil drawn from them, which is generally eaten instead of butter all over *Italy*. Their bread is good and cheap, being very white and light, but made without yeast. They have a greater variety of wines than in any other city of *Italy*, such as the *Greco*, *Lacryma Christi*, wine of *Syracuse* and *Augusta* in *Sicily*, *Orvietano*, *Gensano*, *Monte Pulciano*, *Monte Fiascone*, *Castel Romano*, and *Albano*, the last of which is their usual drink. Their wines are generally sweet and strong bodied; they have also some rough wines, but none so harsh as *French* claret or *Florence*.

C H A P. IX.

Of the Environs of ROME.

Air of the
Campania of
Rome.

IN the neighbourhood of *Rome* there are several places worthy of a traveller's curiosity, of which we shall give here a short description. It has been already observed that the evening dew is fatal to strangers who sleep in the *Campania* of *Rome*, during the dog-days: various are the reasons given for this unwholsomeness of the air, which may be seen in two treatises published by *Baglivi* and *Lancisi*, both physicians

cians to the pope; most probably it is owing to the country's not being cultivated at present as it was in the time of the *Cæsars*, and to the morasses of *Ostia* and *Osanto*, the antient *Pomptinæ Paludes*, which are not drained as formerly. The abovementioned *Campania* of *Rome* is, from ten or twelve miles, ill peopled, in some places altogether barren, generally flat, tho' uneven.

I. F R A S C A T I.

Frascati is a small town, situated on the brow *Frascati*. of a hill, about twelve miles to the eastward of *Rome*. It is built on the ruins of the antient *Tusculum*; but the *Tusculum*, where *Cicero* wrote his famous questions, is at a place called *Grotta Ferrata*, about two miles from hence, though it be generally placed at *Frascati*. There is a very fine prospect from this town into the neighbouring country, which abounds with the seats of cardinals, and other nobility. It is the see of a bishop, who is one of the six-senior cardinals. It is likewise the summer resort of several of the cardinals and princes, abounding with beautiful villa's, the principal of which are the *Belvedere*, belonging to prince *Pamfili*; *Monte Dracone*, belonging to prince *Borghese*; and *Villa Ludovisia*, to the family of *Colonna*.—*Belvedere*, or *Villa Aldobrandini*, is so called from its delightful prospect, being situated on the *Belvedere*. side of a hill; it has a noble palace, with fine gardens and curious water-works, which were all made at the expence of cardinal *Aldobrandini*, and fell by marriage to prince *Pamfili*. The architect of the palace was *Giacomo della Porta*; and the apartments were painted by cavalier *Arpino*. The water-works are extremely fine, and supplied by water brought six miles over the tops of the mountains. The grotto, call-

ed the hall of *Apollo*, is painted by *Domenichino*: Here you see *Apollo*, with the nine muses, on mount *Parnassus*, which join in concert by means of their several instruments, with the organ underneath, when the machines are in

Monte Dracone.

order.—*Monte Dracone* is a pretty large house, belonging to the family of *Borghese*, and built by cardinal *Attems*, it is situated on an eminence, from whence you may see *Rome*, and the whole extent of the plain; it has a noble ascent, with a broad paved walk; and among other curiosities there is a hall adorned with the pictures of a vast number of eminent men for learning and arms. The gardens laid out by *Vignola*, contain three miles in compass; and have many delightful walks, with curious water-works. Near this place are the monks of *Cama'doli*, and the *Capuchins*; and higher up the ruins of the antient *Tusculum*. Ascending towards the plain, two miles on the right hand, you find the famous abbey of *Grossa Ferrata*, belonging to the monks of *S. Basil*. The virgin *Mary* of the great altar is an antient *Greek* picture; in the chapel the pictures of *S. Nilus* and *S. Bartholomew* the abbot, are by *Annibal Carracci*; and all the paintings in fresco of this chapel are by *Domenichino*.—*Villa Ludovisia* has a charming walk going up to it, where you see the ruins of *Lucullus's* palace. The house is little, but the gardens large, embellished with a great variety of walks and fountains, and a very beautiful cascade.

Grossa Ferrata.

Villa Ludovisia.

II. TIVOLI.

Tivoli.

Tivoli, antiently called *Tibur*, and said to have been built by the *Greeks*, is situated on the brow of a hill, near the river *Anio* or *Teverone* which falls a little way from hence into the *Tiber*, about 20 miles to the eastward of *Rome*.

The

The hill is covered with olive-trees for five or six miles, and adorned with beautiful villa's or palaces; from whence there is a charming prospect over the *Campania* of *Rome*. In the time of the antient *Romans* this was esteemed one of the most healthful and pleasantest situations in *Italy*, for which reason they had here their summer retirements; and *Horace* was so pleased with it, as to wish it might be the retreat of his old age.

*Tibur Argæo positum celono,
Sit meæ sedes utinam senectæ.*

Hor. l. 2. od. 6.

'Tis now reduced to a small town, surrounded with a wall, and the see of a bishop. It is remarkable for fine palaces, among which that belonging to the family of *Egle* is most admired for its architecture, sculpture, paintings, gardens, and water-works. In the hall you see a great many antient statues, which were found underground near *Tivoli*, but its greatest beauty consists in three chambers painted in *fresco* by *Raphael*. The gardens lie on the side of a hill, divided into four parts. The walks, labyrinths, grotto's, fountains, and statues, are admirably well disposed, and surpass any thing of the kind in *Italy*. There is here a wilderness where artificial birds are made to fly and sing, being put in motion by a stream of water. The *Girandola* representing a storm of thunder, hail, and rain, forms a most beautiful scene. Near this town the *Teverone* forms a cascade, falling from a rock; in one of the cavities of which is said to be the grotto of *Leucothea*, the *Tiburtine* sibyl, from whence she uttered her oracles. Here also are the ruins of an antient building, surrounded with marble pillars, and supposed to have been a temple of *Hercules*. In the court

Q 4.

you

you see two antient statues of a reddish granate, speckled with black, both which, in the opinion of some antiquarians, represent the goddesses *Iſis*, and are thought to have been brought hither from *Egypt* by the emperor *Adrian* to adorn his pleasure-house at *Tivoli*. This villa or pleasure-house of *Adrian* is said to have been seven miles in circumference, within which compass they daily find the ruins of *basſo-relievo's*, statues, &c. and very lately they found two Centaurs with the names of *Ariſtea* and *Papia Afrodiſii*, most elegantly carved, with some other statues, which may be seen in the Jesuits *Museum*, who are proprietors of a great part of the villa, and have built a magnificent country-house for the young nobility that board at the *Roman* college. Near this town also are the quarries from whence they bring that stone used in their buildings at *Rome*, and called *Tiburtine* stone, of which great part of *S. Peter's* and the *Coliseum* are built, but inferior for strength and colour to *Portland* stone.

The sulphureous lake.

As you come from *Tivoli* to *Rome*, you see a great many broken walls, and caverns, with other like ruins of antiquity. About five miles from *Tivoli*, you pass by a little lake, called *Lago di Bagni*, or *Solferata*, and by the inhabitants of those parts the *Sixteen Boats*, because of a like number of floating little islands upon it. It is almost round, and of about 200 paces diameter; the water is very clear, and seems to be of a bluish colour; it lies in the very heart of *Campania*, and is the drain of those parts; the sides are covered with a kind of stony crust, congealed in many places like sugar-plumbs, which are called the comfits of *Tivoli*. The lake is unfathomable, which renders it probable that it is only the mouth of a vast abyss extending itself under-ground; for the land about the banks

banks of the lake appears plainly to be hollow, by the deaf sound made by the trampling of horses feet. From this lake issues a pretty large brook, formerly called *Albula*, which after a short and rapid course loses itself in the *Anien*. Both the lake and rivulet exhale a sulphureous stench, which may be smelt at a great distance. The water is not fit to drink immediately, but kept about a fortnight, is thought the wholesomest of any about *Rome*, and much drunk by the cardinals and *Roman* princes.

III. ALBANO.

Albano, called by the antients *Albanum Pompeii*, *Albano*, is a small town of the *Campania* of *Rome*, built out of the ruins of the antient *Alba Longa*, which was destroyed by *Tullus Hostilius*. It stands within twelve miles south east of *Rome*, and for the pleasantness of its situation is the summer retirement of a great many *Roman* princes. It is likewise the see of a bishop, who is one of the six senior cardinals. The town is famous for its excellent wine, and the ruins of a mausoleum, which, according to the tradition of the inhabitants, was made for *Ascanius*. The prospect from the garden of the *Capuchins* is extremely pleasant, taking in the *Campania* of *Rome*, and terminating in a full view of the *Tuscan* sea. Close by the town lies the *Alban* lake, of an oval figure, and about seven miles *Alban lake* in circumference, which, by reason of the high mountains round it, looks like the area of a great amphitheatre. It abounds with excellent fish, and over-against the hermitage it is said to be unfathomable. The mountain of *Albano* is called *Monte Cavo*, on the top of which was a celebrated temple dedicated to *Jupiter* and *Juno*. Near the *Capuchins* there is another convent of

Franciscans, and not far from thence the palace of cardinal *Barberini*, remarkable for very pleasant gardens, with the ruins of antient baths, and several old fragments of *Mosaic* work. Not far from *Albano* lies *Nemi*, which takes its name from the *Nemus Dianæ*, the whole country round about it being overspread with woods and thickets. The lake of *Nemi* lies in a very deep bottom, so surrounded on all sides with woods and groves, that its surface is never ruffled with the least breath of wind, which together with the clearness of its water is supposed to have been the cause of its being called *Diana's looking-glass*.—*Speculumque Dianæ*. Virg.

IV. PALESTRINA.

Palestrina. *Palestrina* is a small town of the *Campania* of *Rome*, within nine miles to the eastward of *Tivoli*, and twenty eight east of *Rome*. It is situated at the foot of a mountain, near the ruins of the antient *Preneste*, so famous for its temple of *Fortune*, in which the *Sortes Prænestinae* were kept. 'Tis now the see of a bishop, suffragan of *Rome*, and one of the six cardinal bishops. There are still great pillars of granite, and other ruins of the antient temple of *Fortune*; but the most considerable remnant of it is a beautiful *Mosaic* pavement. This pavement is all of marble, and the parts are so well joined, that it looks like a continued picture. Here you see represented the figures of elephants, a rhinoceros, and several other animals, with little landships, which look very lively and well painted, though they are made out of the natural colour and shadows of the marble. The present lord of this town is of the family of *Barberini*.

V. CASTEL

V. CASTEL GANDOLFO.

Castel Gandolfo stands about ten miles south-east of *Rome*, near a lake of the same name, and is remarkable for a villa or palace belonging to the pope, where he generally spends some time in spring and autumn. This palace was built by *Alexander VII.* and stands sweetly on a hill, in the best air of the *Campania* of *Rome*, and a plentiful country. It is very large, having rooms sufficient for the reception of a court, with neat and handsome gardens. The *Alban* lake lies before it in prospect, and appears near, though, by reason of the great declivity of the hill, it is at a considerable distance. Below *Castel Gandolfo* are the ruins of an amphitheatre built by *Domitian*, and not far from thence an ancient square monument, with five pilasters in the form of a pyramid, where some pretend the three *Curatii*, and two *Horatii*, who fell hereabouts, were buried.

VI. NETTUNO.

Nettuno is the *Antium Navale* of the antients, situated near a small river upon the coast, about thirty miles south of *Rome*. Formerly it had a good harbour, but now it is almost deserted, because of the air arising from the *Palus Pomptina*. Near it stands *Anzio*, the ruins of the famous *Antium*, consisting only of a few sorry houses near the cape of *Anzio*. It was formerly the capital of the *Volsci*, the birth place of *Nero*, and noted for a temple of *Fortune*. Here is a station for the pope's galleys, and a very handsome inn. The present pope has employed a *French* engineer to clear the harbour, and make it accessible to ships of burden. Not far from hence there is a magnificent palace of cardinal *Albano*.

VII. OSTIA.

Ostia.

Ostia is a borough situated at the mouth of the *Tiber*, about twelve miles to the westward of *Rome*. It was built by *Ancus Martius*, the fourth king of *Rome*, and was called *Ostia Tiberina*. It had formerly a good port, and was a long time one of the best towns on the coast; but having been destroyed by the *Saracens*, and the harbour choaked up, it has not been able since to recover itself. Though it be an inconsiderable place, and but poorly inhabited by reason of the badness of the air, yet it is the see of a bishop, who is always deacon of the cardinals, and crowns the pope. The old *Ostia*, where you see the ruins of the antient harbour, is beyond *New Ostia*, towards the sea; the latter is but a little cluster of houses, with a small castle. Not far from hence stands the village of *Porto*, formerly a flourishing town, and famous for its harbour at the mouth of the *Tiber*, which cost *Augustus* such immense sums of money, but is now choaked up with sands. It is the see of a cardinal bishop, and has little else to be seen but the ruins of an antient harbour.

Porto.

VIII. CIVITA VECCHIA.

Civita Vecchia.

Civita Vecchia is a sea-port town of *Italy*, in the province of *S. Peter's Patrimony*, in E. long. 12. 30. lat. 42. This city is built on the ruins of the antient *Centum Cellæ*, on a bay of the *Tuscan* sea, near the mouth of the river *Mignone*, about forty miles north-west of *Rome*. It has a very good harbour, capable of a numerous fleet, and is the station of the pope's gallies. It is defended by a strong castle surrounded with the sea, and by other fortifications which pope *Urban VIII.* made in the last century. In order to increase its trade, for which it lies very convenient

venient, it has been lately made a free port; and the government has likewise been at the expence of conveying water, which was very much wanted, by aqueducts: but the badness of the air seems to be an unsurmountable obstruction to its being frequented by merchants. From hence to *Rome* it is reckoned forty miles by the *Via Aurelia*, and for six miles you travel along the sea-shore. Travellers that set out from *Rome* to *Civita Vecchia*, and intend for *Florence*, may go from *Civita Vecchia* to *Viterbo*, by the way of the little towns of *Corneto* and *Toscanella*, and at *Viterbo* they will come into the usual road.

IX. Of the Roman Highways.

Before we take our leave of *Rome*, and its ^{Roman high-}neighbourhood, it will not be amiss to mention ^{ways.} a word or two concerning the antient Roman highways, whereof there are still very considerable remains. The chief of them were *Via Flaminia*, *Via Æmilia*, and *Via Appia*; though there was scarce a city that had not a way paved to it, on which travellers and carriages might pass with ease in the depth of winter. The *Via Flaminia*, so called from the consul *Flaminius*, slain at the battle of *Thrasymene*, who projected it, led to *Rimini*, and was begun to be paved in the year of *Rome* 533. The *Via Æmilia* was made by *M. Æmilius Lepidus*, in his first consulate, in the year of *Rome* 567. It began where the *Flaminian* ended, viz. at *Rimini*, and was carried on to *Bologna* and *Piacenza*, and from thence continued to the foot of the *Alps*. A great part of the *Flaminian* road is still intire; it is paved with broad flints and pebbles, having on each side a border of stone, and in that border at every second or third pace, a stone standing above the level of the border. The *Via Appia*

Appia, the noblest of all the rest, which took its name from blind *Appius* the senator, who directed the work, led from the *Porta Capena* or *Appia*, to *Capua* and *Brundisium*, extending upwards of 350 miles. It was paved in the year of *Rome* 442, and from thence several other roads were branched out to the cities in the south-west parts of *Italy*. This road is still in a good condition in many places between *Rome* and *Naples*. It is paved with stones of a greyish colour, about two feet broad, and one thick, of an irregular form, so closely and artfully joined, that they remain in their old situation at present, not at all disjointed or loosened, for several miles together. It is 14 feet wide, and the margin on each side is raised above two. The strength of this cause-way appears in its long duration, for it has lasted above nineteen hundred years, and in a great many places is as intire for several miles, as when it was first made. The cart-wheels have in some parts made ruts, which at the most are not above three or four inches deep. In fine, considering that this pavement has been trod upon for so many ages by an innumerable succession of passengers, horses, coaches, waggons, and chariots, it is a subject of astonishment it should have remained so intire, down to our time.

CHAP. X.

*Journey from Venice to Rome, by the way of
Bologna and Florence.*

<i>English miles from one place to another.</i>		VENICE	
	5	<i>Lizza Fusina</i>	5
	5	<i>La Mira</i>	10
	5	<i>Il Dolo</i>	15
	10	PADUA	25
	10	<i>Monfelic</i>	35
	12	ROVIGO	47
	15	<i>Francolino</i>	62
	5	FERRARA	67
	12	<i>Poggio</i>	79
	8	<i>S. Giorgio</i>	87
	10	BOLOGNA	97
	8	<i>Pianoro</i>	105
	8	<i>Loiano</i>	113
	7	<i>Pietra Mala</i>	120
	7	<i>Rifreddo</i>	127
	7	<i>Scarperia</i>	134
	5	<i>Fiovenzola</i>	139
	6	<i>Giogo</i>	145
	8	<i>Ponte assieme</i>	153
	8	<i>Uccellatorio</i>	161
	10	FLORENCE	171
	8	<i>S. Cassiano</i>	179
	8	<i>Tavernelle</i>	187
	8	<i>Poggibonzi</i>	195
	8	SIENNA	203
	6	<i>Borgo</i>	209
	4	<i>Lucignano</i>	213
	5	<i>Buon Convento</i>	218
	6	<i>Torrinieri</i>	224
	8	<i>La Scala</i>	232
	8	<i>Radiconfani</i>	240

English miles from Venice.

9 Ponte

English miles from one place to another.	9	<i>Ponte Centino</i>	249	English miles from <i>Venice</i> .
	8	<i>ACQUAPEN-</i> <i>DENTE</i>	257	
	10	<i>Bolsena</i>	267	
	9	<i>Monte fiascone</i>	276	
	8	<i>VITERBO</i>	284	
	10	<i>Ronciglione</i>	294	
	8	<i>Monte Roffi</i>	302	
	7	<i>Baccano</i>	309	
	7	<i>Prima Porta</i>	316	
	8	<i>Rome</i>	324	

Remarkable Places in this Journey.

L EAVING *Venice*, you come to *Padua*, already described in this volume, p. 99. From *Padua* you set out by the gate of the *Holy Cross*, and the first place you come to is *Conselve*, which see p. 104, and *Monfelicie*, p. 123. The country between *Padua* and *Rovigo* is level and fertile, well cultivated, and watered with several rivers. The *Venetians* have hereabouts some country-seats, but the common habitations, as you draw near *Rovigo*, are mostly huts made of reeds, where the country-people seem to live very contented and merry. Before you come to *Rovigo* you pass the river *Adige*. *Rovigo* is a town of *Italy*, in the territory of *Venice*, and capital of the *Polesia di Rovigo*, in E. long. 12 25. lat. 45. 6. It is a small place poorly inhabited, and encompassed with ruinous walls. Formerly it belonged to the duke of *Ferrara*, but has been subject to the *Venetians* since 1500, and is famous for being the birth-place of that learned man *Cælius Rhodoginus*. It was built upon the ruins of *Adria*, antiently a noble harbour one mile from *Rovigo*, that gave name to the gulph, but now a half-drowned village, inhabited by a few fishermen.

The

The adjacent country is very fruitful, being surrounded by four rivers, the *Po*, the *Adige*, the *Tartaro*, and the *Castagnaro*, and therefore called *Polesine*, or the *Penisola*. At *Francolino*, a village about five miles from *Ferrara*, you pass the river *Po*.

I. FERRARA.

Ferrara is a city of *Italy*, capital of the *Ferrara*, dutchy of that name, in the Ecclesiastic State, in E. long. 12. 5. lat. 44. 50. It is a large, handsome city, in circumference four miles, pleasantly situated on a branch of the river *Po*, called *Po morto*, about four miles distant from the main stream, with which it communicates by a navigable canal dug to *Francolino*, for the conveniency of trade. Formerly it was possessed by a branch of the house of *Este*, as dukes of *Ferrara*, and then it was one of the most flourishing cities in *Italy*. About the end of the year 1597, the male issue of this branch being extinct, it fell to the holy see, under the pontificate of *Clement VIII.* since which time it has been in a declining condition, and is now so ill peopled, that it is said to have more houses than inhabitants. There is a strong citadel here, built by the aforementioned *Clement VIII.* but the other fortifications are in indifferent order. Their churches and palaces are still very magnificent, particularly that of the archbishop, and of *Bentivogli*, *Obizi*, *Pepli*, *Tassoni*, and *Villa*. The cathedral has been almost intirely rebuilt, in a handsome manner, by cardinal *Ruffo*; it is adorned with the paintings of *Dossi*, and other artists natives of this city. Before the church stand two statues of brass, representing two princes of the family of *D'Este*, one on horseback, and the

the other in a sitting posture. There is also a brazen statue of pope *Alexander VII.* in the midst of a large open square, with a fine column that supports it. In the church of *St. Francesca Romana*, the high altar-piece is a beautiful picture by *Ludovico Caracci*. In a convent joining to this church there is a history-piece by the same *Ludovico*. In the church of *S. Francis* there is a picture by *Guercino*; and there are others by the same hand at the *Theatins*, *S. George of the Olivetans*, and the nuns of *St. Roch*. In the sumptuous church of *S. Benedict*, they have erected a monument to the memory of the famous poet *Ariosto*, who was a native of this city. The *Carthusian* monastery is a magnificent building, erected by *Borso d'Este*, marquis of *Ferrara*. The church of *S. Dominic* is a handsome structure, as also that of the *Carmelites*, which has some good paintings. They have a university here, which was founded in 1390, now reduced to a college of *Jesuits*; but they have an academy of *Belles Lettres*, as in other cities, who stile themselves *Elevati*. The territory of *Ferrara* is one of the best parts of *Lombardy*, being a level flat country, but poorly cultivated, which is supposed to be owing to some fault in the government. Strangers must have a note from the town-house, before they can be admitted to lie in a public-house.

By-road
from *Ferrara*
to *Loretto*.

From *Ferrara*, if you have a mind to go to *Rome* by the way of *Loretto*, you must proceed to *Ravenna*, a city 50 miles distant from *Ferrara*, and described in this volume, p. 191. The country from *Ferrara* to *Ravenna* is pleasant and fruitful for the first day's journey; but afterwards it becomes flat and marshy, between the several branches of the *Adige* and the *Po*. In the suburbs of *Ferrara*, having passed the

Po,

Po, upon a wooden bridge, you see the church of *St. George*, officiated by *Olivetian* monks. Here a branch of the *Po* waters a large plain, and runs by *Mejaro*, *Mejarino*, and other places, till at *Volani* it enters the sea. But the principal branch bends 18 miles further to the right hand, and has on its left hand *Argenta* a handsome borough, and *Bastia* a ruined fort. Ten miles further you find *Lugo*, a village. The *Polesin* of *S. George*, a fruitful country, on the left side of the *Po*, as far as *Argenta*, belongs, for the most part, to the house of *Este*, who have a fine palace there called *Belguardo*. But following the same river 20 miles further, you see a great many villages, among the rest *Longastrino* and *Filo*, where the *Po* runs in a direct line for 6 miles; and further on is *St. Alberto*, and then *Primaro*, where at length this river empties itself into the sea. From the borough of *S. Alberto* you see, on the left hand, the city of *Comacchio*, already described p. 190. where you will also find the way from *Comacchio* to *Ravenna*. The road from *Ravenna* to *Loretto*, and thence to *Rome*, may be seen, p. 187.

But to return to our present journey. Four ^{Road to Bologna.} miles from *Ferrara*, you come to the village of *Torre della Fossa*, and from thence to another village called *Bottifredi*; from whence you go with a kind of a boat, called *Sandolo*, upon the lake *Palusa*, till you come to a place called *Mal-albergo*, or the *bad Inn*, where this lake begins. Proceeding then on your journey, on your right you see *Bentivoglio*, a famous palace, built in the form of a fortress. From thence you come to *Poggio*, a village belonging to the noble family of *Lambertini*, from which the present pope is descended. Here you see the old bed of the river *Reno*, which formerly emptied itself into the lakes called the *Vallies*, but
now.

now discharges itself on the other side towards the west into the *Po*. From thence you advance to the village of *S. Georgio*, and coming near to *Corticella*, another village, you pass over a bridge upon the river *Reno*. From *Corticella* you have only three miles to *Bologna*, which city you enter by the gate called *Gakiera*.

II. B O L O G N A.

- Bologna*. *Bologna* is the capital of the *Bolognese*, in the Ecclesiastic State, in E. long. 11. 40. lat. 44. 30. It was antiently called *Felsina*, and according to some, it derives its modern name *Bononia* from the *Boii*, who are said to have inhabited this city and country. The *Italians* have given it the title of *Fat*, from its standing in one of the most fruitful plains in *Italy*. It was formerly a *Roman* colony, and continued so till the decline of the empire, when it underwent the same fate as the rest of *Italy*. After a great many revolutions, it became a republic, in which state it continued near 200 years, till torn by intestine divisions, it put itself under the pope's protection in 1506, upon condition that the citizens should be governed by a legate *a latere*, and have an envoy at *Rome*, as also that they should have no citadel, and their estates should never be subject to confiscation; conditions which have been hitherto inviolably observed.
- Situation*. This is now one of the largest, best-peopled, and handsomest cities of *Italy*; the second of the Ecclesiastic State, and the see of an archbishop, and of a cardinal legate. It is situated upon several rivulets, and a navigable canal formed by a branch of the little river *Reno*, by which it has a communication with *Ferrara* and a branch of the *Po*, lying about 7 or 8 miles to the northward of the *Apennines*. The town resembles the figure of a ship, of which the tower degli.

degli asinelli is the mast; it is 5 miles in circumference, and surrounded with a single wall of very little strength. The streets are tolerable wide, with large portico's on both sides, to walk under in time of rain, not unlike those of *Covent-Garden*. The private houses are not so lofty as those of *Venice* and *Genoa*, but are handsome and convenient; they are mostly of stone and brick, plaistered over, and some of free-stone. They have a great number of excellent fountains, and noble squares, with several magnificent churches, fine palaces, and beautiful convents. Buildings.

The cathedral in the middle of the city is dedicated to *S. Peter* and *S. Paul*, and joins the archiepiscopal palace. Here *Gratian*, the compiler of the canon law, lies buried.—The church of *S. Petronius* is the largest in the city; the most remarkable thing it contains is *Cassini's* meridian line, drawn on a copper-plate set in the pavement, 222 feet long. Directly over the noon point of this line, there is a little hole in the arched roof of the nave, thro' which a ray of the sun enters, and marks the signs of the zodiac, through which it passes from the month of *June* to that of *January*.—In the old convent named *Jerusalem*, belonging to the *Celestin* monks, they shew you a large vessel of marble, which is 13 feet round and 1 foot 8 inches deep, with a hole at the bottom, made by *Luitprandus* and *Ildeprandus* kings of *Ita'y*, for the use of the Lord's-supper, as appears by an inscription on it. Some imagine it was for washing the feet of thirteen poor people on *Thursday* in *passion-week*; but the learned father *Mabillon* thinks it was intended for the wine which the people at that time drank at the Lord's-supper. One part of the body of their church is the remainder of a pagan temple, commonly supposed

posed to have been consecrated to *Isis*.—The church of the *Dominicans* is remarkable for the noble monument of their founder, *S. Dominic*, of fine alabaster, adorned with *basso relievo*'s containing the history of his life. An angel and *S. Petronius* were carved by the great *Michael Angelo*, and the other statues by *Nicholas Pisano*, *Donatello*, *Lombardi*, and others. Here they shew you a fine lamp, which is said to have been sent by the converted *Indians*. The long *Gothic* inscription, in the same church, contains the antient privileges of the university. The inlaid work of the choir, done by friar *Damian* of *Bergamo*, is not so much admired, since the art has been discovered of imprinting natural colours on wood.—In the monastery of *S. Salvator*, belonging to the canons regular, there is a very good library, both of printed and manuscript books, where they shew you a very antient copy of part of the *Pentateuch*.—At the church of *Corpus Domini*, they shew the embalmed body of a nun, by name *Catharine de Vigri*, who is said to have died in 1469, in opinion of sanctity, and was canonized in the beginning of this century.—In the church of *S. Paul*, at the great altar, there are two marble statues, one representing *S. Paul*, the other the executioner, as giving the stroke; an excellent piece of sculpture, by *Algardi*.—In the church of *S. Proculus* lies interred one *Proculus*, who, being a very studious person, accustoming himself for several years to rise every morning at the sound of *St. Proculus's* bell, ruin'd his health thereby, and died; others say the bell fell upon him and killed him; be that as it may, the following epitaph was made on the occasion :

*Si procul a Procuro Proculi campana fuisset ;
Jam procul a Procuro Proculus ipse foret.*

There

There are a great many handsome palaces in Palaces.

Bologna, among which that of general *Caprara* is esteemed the finest. In the public palace there are abundance of noble apartments richly furnished; here the cardinal legate, and the gonfaloniere with his counsellors, usually reside. Over the gate is a brazen statue of pope *Gregory XIII.* which weighs 11,000 pounds, and is very much esteemed; it is the work of *Alexander Mingante*, to whom *Augustin Carraccio* gave the title of the unknown *Michael Angelo*. The statues of the great and beautiful fountain overagainst the palace, were made by the famous *John of Bologna*; the rest of the work was performed by *Antonio Lupi*, according to the design of *Lauretti*. The whole fountain is said to have cost 70,000 crowns of gold, including the subterraneous canals. The other palaces most deserving a traveller's notice are those of *Marescalchi*, *Favi*, *Ranuzzi*, *Volta*, *Tanara*, *Magnani*, *Malvezzi*, *Leoni*, *Monte*, *Bolognini*, *Zanbeccari*, *Guidotti*, *Grassi*, and *Marescotti*.

The monasteries and churches of *Bologna* are Paintings.
in general extremely magnificent, incredibly rich, and admired for their excellent paintings, the principal of which we shall here point out to travellers.—We must begin with the divine picture of *S. Cecilia*, by the hand of the great *Raphael*; it is preserved as a precious treasure in the church of *S. John* on the mount, and deservedly esteemed by travellers the greatest curiosity of *Bologna*. In the same church there is a *S. Francis* adoring the cross by *Guercino*, and a fine picture of the history of the *Rosary*, by *Domenichino*.—On the ceiling of the chapter of the cathedral, there is a *S. Peter* on his knees before the virgin, painted by *Lewis Caracci*; and in the choir, the annunciation by the same hand.—In the church of *S. Petronio*, you see a famous picture of *S. Roch*, by *Parmeggiano*.—

In

In the church of the nuns of *S. Margaret*, there is a picture of the virgin with the infant *Jesus* and other figures, by the said *Parmeggiano*.—In the church of the nuns of *Corpus Christi*, there is a picture of the assumption by *Lodovico Caracci*; of the resurrection by *Annibal Caracci*; and of the death of *S. Joseph*, an elegant piece by *Franceschini*.—In the church of *S. Michele* in *Bosco*, built on a hill, where formerly was an antient temple, there is a *S. Bernard Tolomei*, and the virgin, by *Guercino*. In the cloister of the said church belonging to the *Austin Friars*, you see several historical pieces of the life of *S. Benedict*, admirably well done by *Lodovico Caracci*, and his disciples. But these paintings are now most shamefully damaged by the modern *Goths* and *Vandals* who were quartered here in the last war.—At the *Carthusians*, you see *S. Bruno* on his knees, and the virgin above, by *Guercino*; the scourging of our Saviour, by *Lodovico Caracci*; as also a *St. John* preaching at the river *Jordan*, and a head of *Christ*, by the same.—In *S. Eligio*, this saint is painted on the wall by *Annibal Caracci*.—In the church of *S. Dominic*, where this saint lies interred, you see the pictures of *S. Hyacinth*, *S. Raimond*, and the figure of *Charity* with *S. Francis*, and *S. Dominic*, a capital picture by *Lodovico Caracci*. In the chapel of *S. Dominic*, you see a picture of this saint ascending with *Christ* to heaven, with the blessed virgin, and a glory of angels, by *Guido Reni*. Behind the pulpit is a picture of the innocents, an admirable piece, by the same hand. In the chapel *Bolognini* you see *S. Thomas of Aquin*, by *Guercino*. In the chapel called *Guidotti*, you see the salutation of *S. Elizabeth*, and the flagellation of *Christ*, by *Lud. Caracci*, and the assumption, by *Guido*; and in the chapel *Solimei*, *S. Raimond*, by the same hand.—In the church of *S. Francis*, there

is an admirable piece of the assumption of the virgin by *Annib. Caracci*.—In the chapel called *Malvezzi*, there is a *S. Charles*, by *Lud. Caracci*; and in another chapel the fall of *Simon Magus*, by the same.—In the church of *S. Philip Neri*, lately rebuilt after the design of *John Baptist Torre*, you see a picture of our Saviour receiving the instruments of his passion, an excellent picture by *Albani*, with *Adam* and *Eve* on the sides of the window, painted in *fresco*, by the same; *S. Philip Neri* in extasy, by *Guercino*; a dead *Christ* painted in *fresco*, by *Lud. Caracci*: on the walls of the sacristy are fixed many fine pictures, as the *Annunciation*, by *Annib. Caracci*; *S. Andrew Corsini*, by *Guido*; a head of *Christ*, by the same; the blessed virgin, *S. Anne*, and an angel contemplating our Saviour sleeping, by *Elizabeth Sirani*, with several others, by *Guido*, *Guercino*, &c. &c.—In the church of *Gesù Maria*, belonging to the nuns of the order of *S. Augustin*, you see a *S. Guglielmo* by *Albani*; and at the great altar, the circumcision, and another above it of God the father giving his blessing, two of the finest pieces in *Italy*, by *Guercino*.—In the church of *S. Bartolomeo di Reno*, a beautiful picture of the nativity, by *Aug. Caracci*; two prophets painted on the ceiling, by the same; two admirable pictures, one representing the circumcision, the other the adoration of the *Magi*, are on each side, by *Lud. Caracci*, his master.—In the church of *S. Giacomo Maggiore*, *S. Rocco* diseased and comforted by an angel, by *Lud. Caracci*; the chapel called *Poggi*, is full of paintings by *Pellegrino Tibaldi*, which were studied much by the *Caracci's*, and their scholars.—In *St. Martino Maggiore* there is a *S. Jerome*, a noble and grand piece, by *Lud. Caracci*.—In *S. Gregory*, the baptism of our Saviour, by *Annibal Caracci*, assisted

by *Ludovico*; *St. George* killing the dragon, a beautiful piece, by *Lud. Caracci*; *S. Guglielmo*, by *Guercino*, a most noble piece for its force of colouring and *chiaro oscuro*.—In the church of the *Capuchin* nuns, the virgin and the infant Jesus, by *Albani*.—In the church of *S. Margaret*, Christ praying in the garden, by *Guercino*; and an admirable piece of *St. Margaret*, *S. Jerome*, *S. Petronius*, &c. by *Parmeggiano*.—In the church of *S. Paul*, there is a picture of paradise, by *Lud. Caracci*; the souls in purgatory, by *Guercino*.—In the church of *St. Agnese*, the martyrdom of this saint, by *Domenichino*, one of his best pieces, but now much damaged.—At the *Servi*, in the portico many paintings by good masters; at the chapel dell' *Armi*, the *frescoes* about the picture of *S. Carlo*, by *Guido*; at the altar of *Gozzadini*, *S. Andrew* adoring the cross, by *Albani*.—In the church of *S. Antony*, at the great altar, a picture of this saint instructing those of his order, an excellent piece, by *Lud. Caracci*.—In the church of *S. George*, is seen a picture of the virgin, with the infant Jesus, by *Annibal Caracci*; and a fine piece of *Christ's* baptism, by *Albani*.—In the church of *S. Nicholas* in *S. Felix's-street*, you see a picture, which is reckoned among *Annibal Caracci's* best pieces.—In the church of *S. Salvatore*, you meet with a fine picture of the assumption by *Augustin Caracci*. The picture of our Saviour, in the chapel of the *Sacrament*, is by *Guido Reni*.—In the church of the nuns of *S. John Baptist*, the picture in the second chapel, as also the great altar-piece, are by *Lodovico Caracci*.—In the church of the nuns called *Convertite*, there is an admirable piece on the right-hand of the great altar, by the same *Lodovico*.—In the church of the *Mendicanti* you see a picture of *S. Matthew*, as he was called by

by *Christ* to the apostleship, by *Lud. Caracci*; the great altar-piece is a fine picture, by *Guido Reni*; in the chapel called *Mercanti di Seta*, there is a *Job* restored to his possessions, by the same hand, a piece greatly admired.—In the church of *S. Bartholomew* in *Piazza Ravegnana*, you see a picture of *S. Charles*, by *Lodovico Caracci*; and another beautiful picture of the annunciation, by *Albani*, and another of the infant *Jesus* and his mother, by *Guido*.—In the church of *St. Thomas*, there is a *Christ* aloft, and below you see *S. Andrew* and *S. Francis*, by *Guido Reni*.—In the church of the *Capuchin* friars, there is an admirable picture of *Christ* on the cross, with the virgin, *S. John*, and *S. Mary Magdalen*, by *Guido Reni*.—In the church of *S. Agnes*, the great altar-piece is by *Domenichino*.—In the church of *S. Columbano*, there is a picture of *S. Peter* weeping after his denial, in *fresco*, by the said *Albano*.

Besides these there are several other very good pictures in different churches, by *Lodovico Caracci*, as also a great many in the palaces of this city. In the *Palazzo Publico*, there are many fine paintings in *fresco* by good hands. Among the paintings in oil, the most valuable are a *Madonna* in the skies, with *St. Dominic*, *St. Francis*, &c. a large and excellent picture, by *Guido*; and a *S. John* in the wilderness, in the same manner and attitude, as that famous one in the duke of *Orleans's* gallery at *Paris*, by *Raphael*.—In the palace of the noble family of *Caprara*, there is a great collection of very fine pictures, arms, and other curiosities; but it is particularly famous for a fine picture over the chimney, by *Lud. Caracci*.—The palace *Marescalchi*, is painted in *chiaro-scuro*, by *Britio*; the mantle-pieces by *Tibaldi*, except one by *Guido*; here are also a great number of pictures

by *Cavedone*.—In the palace of *Favi*, the great hall is painted in *fresco*, by *Aug.* and *Annib. Caracci*; and the freeze, by *Lud.* with 10 other pieces by *Albani*, altogether representing the history of *Jason* and *Aeneas*.—The palaces of *Ranuzzi*, *Volta*, *Magnani*, *Malvezzi*, *Leoni*, *Monti*, *Sampieri*, *Zambeccari* and *Tanaro*, are also admired for their paintings, especially the latter, where you see a vast number of fine pieces, by the three *Caracci*'s, *Guido*, *Albino*, and *Guercino*. But it would lead us too far to enter into a detail of the paintings in these palaces; a list of them, as well as of the pictures in their churches, may be seen in a little book, called *Le Pitture di Bologna*, with which travellers ought to furnish themselves in this city.

University. The university of *Bologna* is reckoned one of the best in *Europe*, and celebrated chiefly for the study of law. It is said to have been founded in 1425, by the emperor *Theodosius* the younger, but restored and improved by *Charlemain*. The learned *Azo* was a member of this university, whom they stile the light of *Bologna*, and oracle of the canon and civil law. Here likewise the famous *Bartolus* commenced doctor, and was public professor; here also *Accursius* composed the *Glossa*; pope *Gregory IX.* and *Boniface VIII.* their *Decretalia*; and *John XXIII.* the *Clementines*. The public school is a magnificent structure, with a noble portico before it, supported by a great number of marble pillars; the rooms and galleries within are adorned with admirable statues and paintings. Among the statues the most remarkable are those of *Æsculapius*, *Apollo*, and the famous physician and surgeon *Gabriel Tagliacozzo*, who is said to have had the art of supplying people with artificial noses, lips, ears, and other members (when their own happened to be mutilated

or

or defaced) out of living human flesh. The *Museum* was collected by the celebrated *Aldrovandus*, and the illustrious count *Marfili*. The *Clementine Academy* contains a fine collection of pictures, and a very good observatory. There are two public libraries in the town, one at the convent of *S. Dominic*, and the other at *S. Saviour's*. The convent of *S. Dominic's* is one of the finest in *Italy*.

The two famous towers of *Afinelli* and *Garisendi*, so named from their respective founders, *Afinelli* and *Garisendi*. are looked upon as great curiosities by travellers; the former is said to be 376 feet high, and the latter 130. The leaning position of that of *Garisendi* is thought by some to have been industriously contrived, in order to shew the dexterity of the architect; but it is much more probable that this leaning has been occasioned by some earthquake, or by the sinking of one side of the foundation.

To have a full prospect of *Bologna*, you must go a little way out of town, to the convent of *S. Michael* in *Bosco*, situated on a neighbouring hill, one of the most magnificent monasteries in *Italy*, belonging to the *Olivetans* monks. About 5 miles out of town, there is a nunnery on an eminence called *Mount La Guardia*, famous for a picture of the virgin, which is said to have been drawn by *S. Luke*, and every year is carried in procession with great pomp and ceremony thro' the town. They have made a magnificent kind of piazza or covered way from the city to the mount, that the accidents of weather may not be an obstacle to their devotion, especially in time of procession. About 3 miles from *Bologna*, are found, in the hill of *Paderno*, the shining stones, so generally known by the name of *Bononian stones*; after they have been some time out of the earth, they

lose, their shining quality. At the country-house of the family of *Volta*, you may see the following enigmatical inscription.

D. M.

Ælia Lælia Crispis; nec vir, nec mulier, nec Androgyna; nec puella, nec juvenis, nec anus; nec casta, nec meretrix, nec pudica; sed omnia: Sublata, neque fame, neque ferro, neque veneno, sed omnibus: Nec cælo, nec aquis, nec terris, sed ubique jacet: Lucius Agatho Priscius, nec maritus, nec amator, nec necessarius; neque mærens, neque gaudens, neque flens; hanc, nec molem, nec pyramidem, nec sepulchrum; sed omnia; scit, & nescit, cui posuerit.

The unriddling of this epitaph has employed a great many ingenious men, but the most general opinion explains it by love. *Malvasia*, an Italian writer, believes it signifies an embryo, newly conceived without any form or soul, and perished by miscarriage, which was designed by *Lælius*, or by the mother who had it in her womb, to be married to *Lucius Agatho*, a friend, in case she was brought to bed of a girl.

Bologna is a very populous city, the number of inhabitants being said to amount to 80,000. It has 179 churches, 3 abbeys, 30 convents of men, 23 of women, with 10 hospitals, and 5 priories. The flourishing situation of this place is owing to its trade, which is very considerable, and consists chiefly in silks and velvets. The little river *Reno* * that passes not far from the city, could not make it a place fit for traffic, were it not for the canal of communication by which it is joined to the *Po*. They reckon 400 silk-mills in the town; and besides they trade in wax, hemp, flax, hams, sausages, soap, snuff, and perfumes. When lap-dogs were

Trade.

* It has its rise near *Pisloia*, and discharges itself into the *Po* near *Ferrara*.

were more in fashion, they had also a kind of trade in those little animals, there being a very small species almost peculiar to this town. They have a custom here, and in a great many parts of *Romagna*, of boiling their wines, which some say is to make them keep, but renders them dangerous to those who are not used to them. This city is much colder in winter, than the towns to the southward of the *Apennines*; though the heats are as troublesome here in summer, as they are to the southward, for which reason they use ice with their wines, and the men have fans, as well as the women, all over the country, and little machines at table to drive away the flies. Their white wine is reckoned excellent, as also their olives, which are bought up in great quantities. Civil causes are determined by the magistrates of the city, and criminal by judges of the pope's appointing. The pope's legate is his viceroy ^{Government.} here, as well as in other provinces of the Ecclesiastic State. The women are not so much confined in this city, as at *Florence*, and some other parts of *Italy*; they are generally handsome, and the richer sort of them imitate the dresses of the *French*. You may have the use of a gentleman's coach in this city and *Florence*, for six julio's, from one o'clock in the afternoon till night.

III. Road from *Bologna* to *Rimini* and *Loretto*.

Those who choose to go from *Bologna* to *Rome*, by the way of *Loretto*, must leave the ^{Road from} *Bologna* to *Loretto*. road to *Florence* on the right, and turn off to the left towards *Rimini*; the distance is seven posts, about nine miles each, and are as follows; *Bologna*, *S. Nicola*, *Imola*, *Faenza*, *Forli*, *Cesena*, *Savignano*, *Rimini*. *S. Nicola*, and *Savignano*,
P 4

vignano are villages, the rest are cities. The rout from *Rimini* to *Loretto*, and from thence to *Rome*, has been already given, p. 187.

Travelling therefore towards *Romagna*, by the *Æmilian way*, five miles from *Bologna*, you see some very fine hills abounding with juniper and olives. Along these hills lies the road that leads to *Florence*. But following the *Æmilian way*, you come to the river *Savona*, upon which there is a handsome brick bridge; when you have advanced a little on the other side of the bridge, you find the road divided by the river *Lidise*, where you perceive the ruins of a long bridge of stone said to have been built by the countess *Mathilda*, which joined the said road. On the right hand you see the foot of the mount *Apennine*, with some hills strewed with villages, and on the left a fruitful plain, with the road which leads to *Ferrara*. Near the *Æmilian way* appear the ruins of the old city of *Quaterna*, or *Cliterna*, destroyed by the *Bolognese* in 385. On the other side is the village of *Butra*; and ten miles further you find the river *Silero*, which falls down from the *Apennines*, and passing along the *Æmilian way*, enters into the lake of *Padusa*, where you find a stone bridge. To the right of *Silero*, upon the top of a hill which looks towards the *Æmilian way*, lies *Dozza*, a borough, with the title of county, belonging to the noble family of *Campeggi* in *Bologna*. Soon after you come to *Pradello*, a fine convent of the order of *St. Francis*, built by pope *Julius II*: from hence to *Imola* is no more than one mile.

Imola.

Imola is a very antient town of the province of *Romagna* in the Ecclesiastic State, in E. long. 12. 12. lat. 44. 30. By the *Romans* it was called *Forum Cornelii* and *Forum Syllæ*. It is situated in a pleasant plain, and a very good air.

air. It is the see of a bishop suffragan of *Ravenna*, and is pretty large and populous. The streets are regular, and the churches well-built, among which the cathedral deserves particular notice. In the choir of the *Dominicans* there is an excellent picture of *St. Ursula*, by *Lodovico Caracci*, and another in the confraternity of *St. Carlo*. Before you come to *Faenza*, you see a borough called *Cotignano*, situated a little out of the road, on the bank of the river *Senio*; in the principal church there is a picture of *S. Clare*, by *Guercino*.

Faenza, formerly *Faventia*, is a small neat town of the province of *Romagna*, in the Ecclesiastic State, situated on the river *Lamona*, over which there is a stone bridge, about 20 miles west of *Ravenna*. It is the see of a bishop suffragan of *Ravenna*, and has a considerable trade in earthen ware, and whitening of thread. The cathedral, the public palace, the town clock, and the public fountain in the square, are the principal things worth seeing. About half a mile from the town, there is a convent of *Capuchins*, in whose church you may see an excellent picture of the virgin, with the infant *Jesus*, and some saints, by *Guido Reni*.

From *Faenza* to *Forlì* they reckon ten miles. About half way lies the valley of *Almone*, which contains forty villages, and in the center stands *Brisighella* a borough, and thoroughfare from *Romagna* to the *Florentine* state, on the borders of which stands *Marradi* a large country town. This place has two antient forts, which are carefully guarded; it is also remarkable for two fountains, the waters of one are extremely light, and of the other extremely cold. They have here a considerable trade in silk. Without the gate, which leads to *Florence*, there is a handsome convent of *Franciscans*, and a beau-

tiful palace of the family of *Spada*. Above *Mar-radi* is the village of *Sole*, belonging to *Tuscany*, where the grand Duke has a fort and gar-rison. But it is time now to return to the road to *Rimini*.

Forli.

Forli is a town of *Italy*, in the province of *Romagna* in the Ecclesiastic State, in E. long. 12. 45. lat. 44. 25. The *Romans* called it *Forum Livii*, from the consul *Livius Salinator*, who built it after the defeat of *Asdrubal*. It lies between the little rivers *Ronco* and *Montone*, about 15 miles from *Ravenna*, 1 mile from the *Æmilian* way, and in a pleasant fruitful plain. The town is pretty well built, and is the see of a bishop suffragan of *Ravenna*. The cathedral has been lately rebuilt, and is adorned with a fine cupola painted by the famous *Carlo Cignani*. The beautiful church of *S. Philip Neri* is remarkable for a great many fine pictures, among the rest a *St. Joseph* by the said *Cignani*; *St. Francis Sales* by *Carlo Maratta*; and the annunciation by *Guercino*. At the church of *Madonna del Popolo*, there is another picture by the same *Guercino*, who likewise drew the picture of *St. John Baptist* at the great altar of the *Capuchins*. In the church of the *Franciscans* there is a fine picture of the conception by *Guido Reni*. Among the buildings, the most deserving of notice are the palace *del Magistrato*, *de' Piazza*, *de gli Albizzini*, and the mount of *Piety*. The hall of the public council was painted by *Raphael*.

Cesena.

Cesena is a town of *Romagna*, in the Ecclesiastic State, in E. long. 12. 50. lat. 44. 20. the see of a bishop suffragan of *Ravenna*. It is situate at the foot of a hill near the river *Savio*, which sometimes overflows it, and the adjacent territory. Upon the hill, you see a castle built by the emperor *Frederic III*. It has been subject to several masters, and last of all to the *Malatesta's*.

testa's, who yielded it to the pope. *Malatesta Novello*, the last of this family, collected a famous library, which is still preserved in the convent of the *Franciscans*, and has been described by father *Mabillon* in his *Museum Italicum*. The cathedral dedicated to *S. John Baptist* has nothing remarkable; but at the *Capuchins* there is a picture by *Guercino*. On the neighbouring hill of *S. Maur*, so called from a bishop of that name who is said to have led a holy life there, you see a church dedicated to the virgin, remarkable for several antient epitaphs, and among the rest the following. *D. M. Seia. T. F. Marcellina sibi, et Vibennio Marcellino filio, viva posuit. Quod voluit, et potuit. Quod potuit, et voluit.* We must not confound *Cesena* with *Cesenatico*, a borough described p. 196. Between *Cesena* and *Rimini*, you meet with nothing worth notice. From *Rimini* you proceed to *Loretto* and *Rome*, according to the route p. 187.

Five miles from *Forli*, towards the east, stands the little town of *Bertinoro*, in *Romagna*, Bertinoro.. by the antient geographers called *Petra Honorii*, and by *Pliny*, *Forum Frutarinorum*, situate near the river *Ronco*, 7 miles from *Cesena*. They have a castle which was built in the time of the emperor *Frederic II*. The town being situated on an eminence, enjoys a very good air, and a fine prospect all over *Romagna*, and the *Adriatic sea*; even as far as the mountains of *Sclavonia*. It is the see of a bishop, which was translated hither from *Forlimpopoli*. A mile and a half from *Bertinoro* stands the little town of *Forlimpopoli*, formerly *Forum Pompilii*, one of the four *Forums*, Forlimpopoli. which *Pliny* mentions to have stood in the *Via Emilia*. The neighbouring territory is very pleasant and fruitful. Not far from hence is Sarsina.. the little town of *Sarsina*, situated in *Gallia Cis-*
P 6
padana,

padana, at the foot of the *Apennine*, and almost uninhabited: yet it is the see of a bishop suffragan of *Ravenna*. It is reckoned the native place of the poet *Plautus*.

IV. Road from *Bologna* to *Florence*:

Road from
Bologna to
Florence.

But to return to our present journey by *Florence*, we are to observe that the country between *Bologna* and *Florence* is as barren, as that on the side of *Lombardy* is fruitful. The former is one continued chain of the *Apennine* mountains, over which the road would be almost impracticable, did not the *Italians* take more care of the highways than any nation in *Europe*, wherein they imitate their ancestors the old *Romans*. Still this road is so inconvenient for wheel-carriages, that those who travel between *Bologna* and *Florence*, choose either litters or mules, because of being obliged so often to alight and walk a-foot, rather than calashes, in which they travel in the plain country. The litters from *Bologna* to *Florence* usually cost two pistoles and a half, or three pistoles, the horses eighteen or twenty julio's, according to the season. As you leave *Bologna*, the *Apennine* rises by degrees, beginning with little fertile hills, till it grows into mountains. About eight miles from *Bologna* you come to a village, called *Pianoro*, situated at the bottom of the *Apennine*, on the banks of a little river. From the top of the last hills towards *Bologna*, you see the sea on your right-hand, and, directly opposite, you have a full view of the delightful plains of *Lombardy*. Eight miles from *Pianoro* stands the village of *Loiano*, among the mountains; and seven miles further the village of *Pietra Mala*. This village is noted for an extraordinary phenomenon,

phenomenon, which is, that a flame, as clear as that of a burning faggot, rises up from a hard stony way near it, without any opening in the earth. About half way between the two last villages there is another little village called *Scarica l' Asino*, which terminates the dominions of *Tuscany* and the Ecclesiastic State; here you see the great duke of *Tuscany's* arms on one side, and the pope's on the other. The next place you come to is the village of *Risfredo*, seven miles from *Pietra Mala*; from *Risfredo* you come to *Giogo*, the highest top of the *Apennine*, where you find a public house; thence you descend to *Scarperia*, a small town famous for cutlers work, where for five or six pence you may buy a knife, with a dozen of blades to one handle; they have some of all prices. The valley hereabouts is pretty fruitful, and is called *Mugello*, all strewed with little villages, the principal of which is *Fiorenzola*, where the great duke has a pleasure-house. Before you come to *Uccellatoio*, another village, you pass the river *Sieve*, and thence you proceed through a pleasant road to
nce.

Near the village of *S. Pietro a Sieve*, stands one of the four convents of the strict order of *La Trappe*; they are famous for making the best sealing-wax in *Italy*.

V. FLORENCE.

Florence is the capital of *Tuscany* in *Italy*, in *Florence* E. long. 12. 15. lat. 43. 30. This is a place of great antiquity, founded, as *Machiavel* says, by the merchants of *Fiesole*, and augmented by colonies sent from *Rome*. In *Sylla's* time it was called *Fluentia*, because of the streams which fall near it into the *Arno*, and afterwards *Florentia* from its flourishing condition. After the decline of the *Roman* empire, it went through a great many revolutions, and became
at

Antiquity.

Situation.

at length a free state, in which condition it continued for some time, till the family of *Medicis*, partly by intrigues, and partly by force, acquired the sovereignty of the city and country, under the title of grand duke of *Tuscany*. This illustrious family ended in the person of the late *John Gaston I.* to whom succeeded the present emperor, in consequence of his having ceded the dutchy of *Lorrain* to *France*. It is a large, beautiful, flourishing city, pleasantly situated in a fruitful valley, on the river *Arno*, encompassed with beautiful hills almost in the form of an amphitheatre on three sides. These hills are full of villages, country-seats, gardens, groves, and woods of olives rising gradually, till they reach the highest tops of the *Apennines*. Towards the west lies that rich valley, watered by the river *Arno*, which extends as far as *Pisa*, abounding in corn, wine, oil, and all manner of delicious fruits. The town is of a round form, about seven miles in circumference, defended with walls and other fortifications, of no great strength, except the citadel of *S. John Baptist*, which is kept in good order. The arsenal is no great matter; and the two forts of *Belvedere* and *S. Miniato*, are in a manner wholly neglected. The river *Arno* divides the town into two parts, that communicate by four bridges, the structure of one of which, viz. that of the *holy Trinity*, is much admired. Their streets are straight, and well paved, in imitation of the old *Roman* highways, with great flat stones, larger than our common pavement stones, but much thicker, which are so hollowed in their joinings, as the horses may find fastening for their feet.

Buildings.

Their private buildings are lofty and fair, their palaces numerous, and well contrived, and their churches very little inferior to those of *Rome*;

Rome; inſomuch that this city has deſervedly obtained the title of *Florence the Fair*. It contains 60,000 ſouls, 8800 houſes, 22 hospitals, 89 convents of men and women, 84 fraternities, 150 churches, 18 halls belonging to merchants, 72 courts of juſtice, 6 hospitals, 16 for pilgrims, 17 piazzas or ſquares, 4 bridges, 7 public fountains, 6 columns, 2 pyramids, and 160 public ſtatues, with a great number of palaces. There are only two things objected againſt this city; the firſt is their paper windows, by which even their fineſt palaces are diſfigured; the ſecond, that the ſtreets, and courts before the palaces, are too narrow for the loſtineſs of their buildings. To theſe objections, which are alſo made againſt ſome other cities of *Italy*, the inhabitants answer, that glaſs-windows would contract too much, and heighten the rays of the ſun; and that by the narrowneſs of the ſtreets, one ſide always caſts a ſhade upon the other.

This city has been the ſee of an archbiſhop ^{Archbi- ſhopric.} ſince 1420. The dome or cathedral, called *S. Maria del Fiore*, is one of the moſt ſuperb ſtructures in *Europe*, being covered on the outſide, as well as paved, with marble of various ^{Cathedral.} colours. The architecture is, with a little exception, *Gothic*, though admirable in its kind. The pillars which ſupport the church are ſo ſlender, and ſtand at ſuch a diſtance, that you have a full view of the whole church at once, which is 490 feet long, and 385 feet high to the top of the croſs. The cupola, for compaſs and height, exceeds all in *Italy*, except *S. Peter's*; it was deſigned by *Brunelleſchi*, being the firſt of the kind, and the model even of all others of a later date. This architect died in 1446; his tomb, with a buſt and epitaph, is in this very church. The painting of the cupola, by *Erederico Zuccaro* and *Vaſari*, is very much eſteemed;

esteemed; it represents the resurrection, where some critics find fault a little with the painter, for exhibiting his rising bodies clothed, and of different ages. The steeple, designed by the famous painter *Giotto*, is a little way from the church; it is 180 feet high, incrusted with square pieces of red, white, and black marble, and adorned with several statues. The old bald man, by *Donatelli*, is a very good piece, which that sculptor is said to have preferred to all his other works. The statue of *S. James*, by *Sanseverino*, against one of the pillars that support the dome; the statues also of God the Father, the dead *Christ*, and the angel supporting him, on the great altar, by *Bandinelli*, are very much admired. Behind this altar were two fine statues of *Adam* and *Eve*, by the same *Bandinelli*, which have been since removed; critics find fault with *Eve* for being taller than her husband. On the right-hand, as you enter the church, you may observe the tomb of *Giotto* the painter, with his elegant epitaph* in eight *Latin* verses, by *Angelo Politiano*; on the other side you will find, among other things, the picture of an *English* gentleman on horseback, whose *Latin* name in the inscription is *Johannes Acutus*; the painter's name is *Paul Uccello*. The choir is round, and perpendicularly under the cupola, being of the same dimensions. The front of this cathedral:

* *Ille ego sum per quem pictura extincta revixit :*

Cui quam recta manus, tam fuit et facies.

Naturæ deerat, nostræ quod defuit arti ;

Plus licuit nulli pingere, nec melius.

Miraris turrim egregiam sacro ære sonantem,

Hæc quoque de modulo crevit ad astra meo.

Denique sum Jottus: quid opus fuit illa referre ?

Hoc nomen longi carminis instar erit.

Obiit Anno 1336. Cives pos. B. M. 1490.

is adorned with paintings representing the history of the councils of *Florence*.

The church of *S. John Baptist* stands before the dome; it is of an octangular figure, and lined with marble, in the same manner as the church. The *Mosaic* work, by *Andrea Taffi*, and *Gaddo Gaddi*, both *Florentines*, and *Apollonius a Grecian*, is very much valued; it represents the history of *Jesus Christ* and *S. John the Baptist*. The three brazen gates, containing pieces of sacred history, in *low-relieve*, are vastly esteemed, being so exquisitely wrought, that *Michael Angelo* is said to have esteemed them worthy of being the gates of paradise: one of them was finished by *Andrew Ugolioni* of *Pisa*, in 1330; and the other two by *Laurence Giberti* of *Florence*, in 1421, who was 50 years about them. Among the statues, the *Magdalen* of wood, by *Donatelli*, is most admired. The body of this church was antiently a heathen temple, dedicated to *Mars*. Here you should not forget seeing the tomb and epitaph of the deposed pope *John XXIII. Balthazar Cossa*; his brazen statue by *Donatelli* lies upon the tomb under a pavilion of marble. In the court opposite to the middle gate of this church, there are two columns of porphyry chained together, which are said to have been made a present of by the *Pisans* to the *Florentines*, for having assisted them in the conquest of *Majorca*.

The collegiate church of *S. Laurence* is an admirable fine building, designed by *Brunelleschi*, and adorned with excellent statues and paintings. It was built by *Cosmo* the elder, who lies interred at the steps of the great altar, with this short, but honourable inscription, *Decreto publico patri patriæ*. It is 144 braccia in length, and has three isles divided by two orders of columns of the *Cosinthian* order, and over them a gallery

a gallery of marble, with the arms of *Medicis* underneath, ingraved by *Michael Angelo*. In the old sacristy there is a fine urn of porphyry, adorned with *basso rilievo's* and statues, the sepulchre of *John* and *Peter de Medicis*, sons of the above *Cosmo*. On the other side is a new sacristy, all incrusted with marble and precious stones of admirable workmanship. Here are seven marble statues of the princes of the house of *Medicis*, which are reckoned seven wonders. The altar is beautifully adorned with columns; and the gallery is painted by *John of Udine*. Here you see four statues of *Michael Angelo's*, which are greatly admired. Near the gate of the cloister there is a statue of *Paulus Jovius*, by *Sangallo*. They have not yet built a frontispiece to this church. In the square before it, there is a pedestal of marble, with the rape of the *Sabines*, by the famous *John of Bologna*.

The famous
chapel of *S.*
Laurence.

Contiguous to this church, behind the choir is the chapel of *S. Laurence*, the mausoleum of the *Medicean* family, and esteemed the finest building of the kind in the universe. It is of an octagonal figure, vaulted on the top in form of a cupola; the walls incrusted are covered with porphyry, jasper, agate, touch-stone, *Lapis Lazuli*, oriental alabaster, and other materials, whose value is surpassed only by the workmanship. Round the chapel are the tombs of the great dukes, composed of porphyry, oriental granite, and the most precious kind of marble; on each tomb is a great pillow of jasper, enriched with various sorts of jewels, and on each pillow a rich ducal crown. These pillows are so very rich, that each of them is said to have cost sixty thousand crowns. In the middle of each face of the octagon, rises a double pilaster of jasper, with a double chapter of brass gilt, the base being of the same metal.

On

On the pedestal of each pilaster are several emblematical figures, composed of precious stones, joined with surprising art. The pedestal that supports the tomb, is overlaid with porphyry and chalcedony; over the tombs are the statues of the great dukes, that are here interred at full length, all of brass gilt, and placed in niches round the chapel. The inner ceiling of the dome is of pure *Lapis Lazuli*, with roses, and other ornaments, gilt. The riches and workmanship of the great altar are equal to such a chapel; its crystal pillars are a full ell long, and finely wrought, having chapiters of pure gold; the pictures composed of inlaid precious stones, which form the antependium of the altar: the neat contexture of others of different colours and lustre, with the variety of rich cameo's, interspersed throughout, render the beauty of it superior to all description. Among the statues belonging to this chapel, there is one of the virgin, made by *Michael Angelo*, which represents her grief at the death of *Christ* in the most moving manner.

The famous library belonging to this church, The Medicean library, to which you ascend by a most curious stair-case, merits the attention of every traveller. It was built by the famous *Michael Angelo*, and is fourscore fathoms in length, and twenty in breadth; they do not reckon it so valuable for its printed books, as for its excellent manuscripts, among which, 2309 are reckoned oriental. They have here a manuscript of *Virgil*, which disputes antiquity with that of the Vatican. It is written in old capitals, and the three first lines of each book are in red. In several places you meet with *set* for *sed*, and always *Vergilius*, not *Virgilius*. There is no *Lavinæque venit littora*, but *Lavinia venit*. It wants *Ille ego qui quondam*,

quondam, &c. and the two and twenty lines in the second *Æneid*, beginning at *Jamque adeo super unus eram*, which are observed by some authors to have been left out with a great deal of judgment by *Tucca* and *Varius*, as they contradict a part of the sixth *Æneid*, and represent the hero in a passion not becoming his character. Some body has written in this volume, that the consul *Turcius Rufus Apronianus Asterius* *emendavit Romæ*, in the reign of *Justin*; and it is generally thought to be as old as the time of *Theodosius*. Here is also an antient Greek manuscript, containing the chirurgery of the antients, with the manner of curing dislocations, described in figures painted on vellum; and is looked upon as a very great treasure. They have a manuscript of the *Septuagint*, which is said to be of the sixth century; the breathings and accents appear to have been added by a modern hand. There is a Greek manuscript of *Plotinus* against *Plato*, in which that philosopher pretends to prove the pre-existence of souls. The *Theon Alexandrinus*, which is said to be of the sixth century, has accents which in some places are plainly added, and in others appear to be of the body of the book. Among *S. Chrysostom*'s works, there is an epistle of this father to *Cæsarius*, cited by *Peter Martyr*, against the real presence, and since published by *Abbé Bignon*, which has made a great noise among controversial writers. They have a vulgate bible in vellum, printed at *Mentz* in 1462, by *John Faust* and *Peter Scheffer*. This was for a long time, the only public library in *Florence*; but lately they have opened another excellent library, which belonged to the famous *Magliabechi*. The church of the *Annunciata*, belonging to the *Servites*, is next admired for its beauty, and celebrated.

celebrated for a rich chapel of a miraculous *Maddonna*. In the cloister before the church is the tomb of *Andrea del Sarto*, who painted the walls most beautifully in *fresco*. Coming in by the principal gate, you see two vases of porphyry for holy water. The chapel of the *Annunciata* was built by *Michelozzo*. Near this chapel there is an oratory with a fine crucifix, by *San. Gallo*, who made also the beautiful tomb and statue of the bishop *Marzi Medici*. Several of the chapels are very fine, especially those of *Ferroni*, *Tebaldi*, and that built by *John of Bologna*, who made also the crucifix, and the six *basso relievos* in metal. The high altar was designed by *Baccio d' Angelo*; the tabernacle is of silver, between two marble angels, by *Ammanato*. The sacristy abounds in rich ornaments and utensils; the convent is also very fine, and has a good library and gardens. Before the church there is a handsome square, adorned with good buildings, and amongst the rest with an hospital for foundlings, very richly endowed; in the middle of the square there is an equestrian statue of the great duke *Ferdinand* in brass, done by *Pietro Tacca*.

In the church of the *Carmelites*, over a side altar is *S. Andrew Corsini* in *alto-relievo* and white marble, in his episcopal habit.—In the church of *S. Mary Magdalen de' Pazzi*, there is a sumptuous chapel, where this saint lies interred.—In the church of *Ogni Senti*, belonging to the *Franciscans*, you see the tomb of the famous *Americus Vesputius*.—The church of the *Dominicans* of *S. Maria Novella*, has a fine square before it, adorned with two obelisks. This church was built by two lay-brothers of that order in the 13th century, and the front was designed by *Leon Battista Alberti*. *Michael Angelo* was so fond of it, that he used to call it his wife:
the

Churches.

the convent is very fine, and remarkable for a large hall, in which the council of *Florence* was held. In the chapel of *Gondi* incrusted with white and black marble, there is a famous crucifix, the work of *Philip Brunelleschi*. They have a very good library in this convent, with handsome apartments.—In the church of *S. Spirito*, belonging to the *Augustinians*, the great altar was built by *Michelozzi*, according to the design of *Caccini*, and is valued at 100,000 crowns. It is surrounded by an octangular gallery of marble; and has a crucifix carved in wood, by *Michael Angelo*.—In the church of the *Holy Cross*, belonging to the conventual *Franciscans*, there is a very extraordinary pulpit by *Benedict da Majano*, and a famous organ by *Onofrio Zefferini*. Here are several handsome tombs, but the most remarkable is that of *Michael Angelo* with an epitaph.—The church of the *Trinity* is a fine old building, remarkable for the rich chapel of the *Crucifix*; near it you see a fine column of oriental granite, which supports a beautiful statue of *Justice* much bigger than the life. This column is said to have been formerly in the *Pantheon*, and to have been presented by the pope to *Cosmo I.* On the bridge of the *Trinity* there are four fine statues, representing the four seasons. Nor far from hence, in the *Canto de Carnesecchi* is the statue of *Hercules* killing the *Centaur*, by *John* of *Bologna*.—The church of *S. Michael Berteldi*, belonging to the *Theatines*, is a handsome structure. Not far from thence is the old market, in the middle of which you see a column of granite, with the statue of plenty, done by *Foggini*. And a little way beyond that, is the new market, where you see a wild boar of brass, spouting out water, by *Pietro Tacca*.—At the further

further end of the old bridge there is a statue of *Ajax* killing himself, of white marble, in the *Greek* taste.—The church of *S. Giovannino*, belonging to the *Jesuits*, was built by *Ammanato*.—In the church of *S. Mark*, built by *Michellozzi*, you may see the fine chapel of *S. Antonino*, remarkable for a beautiful statue of this saint, by *John* of *Bologna*. The convent is a magnificent building, enriched by *Cosmo Pater Patriæ*, with an excellent library. In the church lies buried the famous *Angelus Politianus*, without any inscription; he died in 1509. Not far from thence in the same church, is the tomb of *Picus* of *Mirandula* with the following epitaph:

*Johannes jacet hic Mirandula : Cætera norunt
Et Tagus & Ganges : forsan & Antipodes.*

Next to the sacred edifices come the palaces ^{The grand duke's palace.} of *Florence*, among which the first in order is that of the grand duke, called the palace of *Pitti*. This name it has taken from *Luke Pitti*, a *Florentine* nobleman. As *Tuscan* pillars and rustic work owe their original to this country, the architect always minds to give them a place in the great edifices raised in *Tuscany*; tho' not excluding the *Doric*, the *Ionic*, and the *Corinthian* orders. This rustic architecture, as the *Italians* call it, is where great rough stones are set jutting out beyond the plain superficies; in which manner this noble palace of *Pitti* is built, which gives it a solid and majestic look. It was begun according to the design of *Brunelleschi*, and completed by the great dutchess, wife of *Cosmo* I. who purchased it, according to the design of *Bartholomew Ammanati*. Its form is that of a *Roman* H, with double rooms on all sides. From the street there is an easy ascent to

to it, on which front you have a range of twenty-two windows on each story, with fine stone pillars on the sides. It is built about three sides of a court, the fourth is open to the gardens of *Baboli*. Along the three sides below, there goes a *Doric* portico, over which there are two others, an *Ionic* and *Corinthian*. The furniture of the grand duke's apartments is exceeding rich, and the paintings exquisite; there are sixteen large rooms all upon a floor, which upon setting open the doors, you see all at once. From the back part of the palace, you ascend to a large plot of ground, encompassed with a semicircle of stone-seats six rows deep, in form of an amphitheatre, where people sit to see the public sports. The gardens are embellished with a vast number of pleasant walks, fountains, grotto's, and statues of an inestimable value.

The old ducal palace.

From this palace, which is called the *New*, there is an admirable communication with the old one, which stands on the opposite side of the *Arno*; this is made by means of a covered corridor, which runs half a mile in length, and is carried over the *Arno*. Its height is 24 feet, and its breadth 18; and the walls are all painted in *fresco*. The old ducal palace was built by *Arnolfo*, and repaired by *Michelozzi*. The guard-room in the square before the palace, called *Piazza Ducale*, was built by *Orgagna*, and not long since most beautifully repaired and improved by *Senator Nelli*. Among the statues that adorn this piazza, the principal are the *David*, by *Michael Angelo*; the *Judith*, by *Donatelli*; the rape of the fair *Sabine*, by *John of Bologna*; the *Perseus* of brass, by *Cellini*; the *Hercules* and *Cacus*, by *Bandinelli*, and the brass equestrian statue of *Cosmo I.*

Cosmo I. by *John of Bologna*. In the courtyard you see a fountain of *Porphyry*, with a child embracing a brazen fish, a brass statue of *David*, and a *Hercules* by *Vincenzo Rossi*. The fine stair-case was designed by *Vasari*; it leads to the hall, where are the statues of the popes and grand dukes of the family of *Medicis*, with a victory by *Michael Angelo*, and seven groups expressing the strength of *Hercules*, by *Vincenzo Rossi*. All the other apartments are beautifully painted, and richly furnished. In the great duke's wardrobe, which is full of rich moveables and fine pictures, are the famous panels of *Justinian*, which have occasioned so many disputes among the learned.

Lower down, towards the river *Arno*, is a large magnificent building, where the several magistrates assemble for the administration of justice. Above stairs there are apartments for the different professors in the liberal arts, who are maintained here at the Great Duke's expence, for the service of the gallery. Over these is that famous corridor, which is the admiration of all travellers, for the great variety it contains of statues, pictures, and valuable curiosities of every kind, such as no other sovereign in *Europe* can boast of. This gallery consists of two wings and an end, each wing six hundred feet long, and about equal to twice the length of the end. The ceiling is painted; on the left is one continued window, and on the other a set of pictures of the *Medicean* family. Under the pictures on each side, as also under the window, you see a range of statues of antient heroes and *Roman* emperors: Above the window is another range of pictures of the antient philosophers; and on the right side over the pictures already mentioned, are those of famous

generals. The number of the statues is about 300, the greatest part antique, *Greek, Roman, and Hetruscan*, of marble and metal. Among the busts of the emperors and empresses that are most scarce, and some of them almost singular in their kind, are those of *Agrippa, Caligula, Otho, Nerva, Ælius Verus, Pertinax, Geta, Didius Julianus*, and *Clodius Albinus*, all extremely well wrought in alabaster. Among the busts of such emperors as are common, the following are most admired for the excellence of their sculpture, viz. those of *Augustus, Vespasian, Adrian, Marcus Aurelius, Lucius Verus, Septimius Severus, Caracalla*, and *Geta*. Here you see likewise a beautiful bust of *Alexander the Great*, looking up to heaven with a noble air of concern, for want of new worlds. There is also in porphyry the head of a fawn, and of the god *Pan*; and among the intire figures a vestal virgin with the fire burning; her hair full grown, and gathered under her veil. In the same gallery you see the gladiator, the *Narcissus*, the *Cupid* and *Psyche*, the *Flora*, and the statue of *Morpheus*, under the figure of a boy asleep, with a bundle of poppies in his hand, and his head leaning upon a pillar of touchstone. Here likewise they shew you a very fine brazen statue of a person cloathed in an antique dress, and supposed to be *Scipio*; the characters on the hem of his gown are thought to be of the antient *Hetruscan* language. The other principal statues are, that of *Leda* receiving *Jupiter's* embraces, where she expresses pleasure mixt with shame; the antique *Bacchus*, with a copy of it by *Michael Angelo*; the *Julia* daughter of *Augustus*; the *Venus*; the *Diana*; the *Apollo*; and the peasant striking the boar.

After

After you have survey'd this gallery, you are led into seven or eight chambers of curiosities that stand on the side of it. The first is a cabinet of antiquities, consisting chiefly of idols, talismans, sepulchral lamps, hieroglyphics, medals, stones, and minerals. The second has nothing but paintings. The third, called the chamber of the mathematics, has a globe and sphere, each of them seven feet in diameter. The fourth is hung with an excellent collection of pictures: it has also an ebony cabinet, containing many curiosities in amber, ivory, and precious stones; a great rough emerald rooted in its rock; and the ground-plot of *Leghorn*, described on a table of *Lapis Lazuli*. The fifth is principally ornamented with the pictures of illustrious persons of the seventeenth century, among whom are *Oliver Cromwell*, and general *Monk*. The sixth contains the pictures of most of the famous painters drawn by themselves. The seventh is adorned with vessels of old *China*-ware. The five following are full of a surprizing variety of curiosities, as store of arms of all fashions and countries, among which there is a musket with a golden barrel, weighing nineteen pounds and a half; and a great load-stone, which used to lift up fifty pounds of iron, &c.

But the most precious rarities are preserved in an octagonal room, called the *Tribuna*, twenty feet in diameter, covered with an arched dome, lined with mother of pearl; the floor inlaid with marble of various colours, and the sides hung with pictures by the best hands. Here they used to keep the great diamond, which weighs an hundred and thirty-nine carats and a half, of a very fine form, the water a little upon the citron colour; but it is now said to be locked up in the grand duke's private cabinet, and only the mo-

del of it left for public observation. Here also is the head of *Julius Caesar* of one intire turquoise stone of the old rock, as big as a hen's egg; a cabinet full of vessels of agate, *Lapis Lazuli*, cornelian, and crystal of the rock; a large table of inlaid work, composed of oriental jasper, chalcedony, rubies, topazes, and other precious stones exquisitely wrought: Six *Grecian* statues of the most extraordinary beauty, viz. the two wrestlers; the *Roman* slave whetting his knife, and listening at the same time to a conspiracy; a *Faunus*; a sleeping *Cupid*; and lastly the celebrated *Venus* of *Medicis*, which is reckoned the finest piece of workmanship in the world. There is an inscription on it in *Greek*, which says it was made by *Cleomenes*, son of *Apollodorus* the *Athenian*. The feet and the hands of this statue, which time has devoured, were repaired by *Bandinelli*; the new hands are judged too large, and the fingers too long and slender. A great part of the riches of this gallery is said to have been removed to *Vienna*, since this dukedom devolved to the house of *Lorrain*.

Palaces of
thenobility.

Besides the grand duke's, there are many other palaces in *Florence*, that contain a great number of rarities, besides beautiful pictures and fine statues, which the nobility of that city are very ready to shew to strangers. The principal of these are, *Salviati*, *Capponi*, *Pandolfini*, *Strozzi*, *Altoviti*, *Corfini*, *Niccolini*, *Gerrini*, *Tempi*, and *Giugni*, which are full of pictures, by *Leonardo da Vinci*, *Andrea del Sarto*, and *Correggio*, and of statues, by *Donatello*, *Bandinelli*, and *John* of *Bologna*. The palaces of the rest of the nobility are those of *Acciajoli*, *Alamanni*, *Albizi*, *Albergotti*, *Aldobrandini*, *Adimari*, *Antinori*, *Bonsi*, *Buondelmonti*, *Buontalenti*,

lenti, Buonaccorsi, Corsi, Cavalcanti, Dati, Donati, Falconieri, Filicaia, Gaetani, Gherardini, Guicciardini, Martelli, Maruscelli, Michelozzi, Morelli, Naldini, Nobili, Orlandini, Palmieri, Pazzi, Portinari, Rinuccini, Ricci, Riccardi, Rossi, Rustici, Sacchetti, Soderini, Torrigiani, Ubaldini, Venturi, Vitelli, &c.

There is a great number of handsome paintings in the churches of *Florence*; but not many by eminent masters, except *Andrea del Sarto*.—Near the chapel of *S. Antony*, at *Sante Croce*, there is a crucifix, by *Cimabue*, one of the first restorers of painting; and at *S. Pancrazio's*, near the chapel of *Buon Mattei*, a virgin holding a little *Jesus*, by the same master.—In the church of the *Carmelites*, the cupola is painted by *Luke Giordano*.—In the chapel of *S. Giacomo degli Spagnuoli* at *S. Maria Novella*, there is a picture of *Cimabue*, among some ancient pieces. The sacristy and refectory of this convent are adorned with handsome paintings.—In the church of the *Holy Cross*, belonging to the conventuals, the painting of the gallery and the choir are by *Angelo Gaddi*; there are several other fine pictures in this church, as of *Cigoli, Allori, Andrea del Sarto*, and others. Near the chapel of the *Baroncelli*, the coronation of the virgin is by *Giotto*, who was one of the first restorers of painting: the refectory our Lord's Supper is painted by the same hand.—In the church of *S. Michael Bertoldi*, belonging to the *Theatins*, there is a martyrdom of *S. Laurence*, by *Pietro di Cortona*.—At the convent of *S. Mark* there is a crucifix; in the church of *All Saints*, another; at *S. Proculus*, and *S. Mary of the Carmelites*, several pieces; all by *Giotto*.—By *Pietro Perugino*, there is a dead *Christ* with *Nicodemus* and the *Mary's* at *S. Pietro Maggiore*; *Christ*

in the olive-garden at the *Jesuits*; the virgin with *S. Francis*, *S. Zenobius*, &c. at *S. Giacomo*; a picture in one of the chapels at the *Annunciata*.—By *Andrea del Sarto*, you have the famous *Madonna del Sacco*, and seven other beautiful pieces in the church and convent of the *Annunciata*; the voyages of the three kings, and several other pieces at *S. Giacomo*; the picture on the great altar at the nuns of *S. Francis*; the life of *S. John Baptist* in the cloister of the confraternity of *S. John Baptist*, upon the wall.—There are an infinite number of pieces by painters of inferior fame, as the three *Bronzini*, the *Zuccheri*, *Pucetti*, *Civoli*, *Grillandio*, *del Castagno*, *Bilivolti*, *Morandini*, *Rosselli*, *Vignali*, *L'Empoli*, *Marinari*, *Lippi*, *Pontorno*, *Vasari*, *Naldini*, *Passignano*, *Santi Titi*, &c.—But though the churches of this city do not abound with first rate paintings, yet you find a vast number of these, as we before observed, in the houses of the nobility.—In the palace of *Pitti*, belonging to the great duke, you see four stately chambers, excellently painted with variety of histories, by *Pietro di Cortona*.—In the gallery of the great duke, there is a picture representing the fall of *Phaeton*, by *Leonardo da Vinci*: A portrait of pope *Leo X.* by the divine *Raphael*: The picture of the virgin, by *Raphael*: Two pictures of naked women, by *Titian*: Several pieces, by *Giacomo Bassano*: A picture of the virgin, with the child *Jesus* in her arms, by *Corregio*: Another picture of naked women, by *Annibal Caracci*: In the private chambers several beautiful pieces by *Andrea del Sarto*, particularly the fine picture of the assumption.

Trade.

The neighbourhood of *Leghorn*, and the convenience of transporting goods by the *Arno*, renders

ders *Florence* a place of considerable trade. Their principal branches of commerce are wine, oil, fruits, and other products of the country, consisting in wrought silks, and gold and silver stuffs. They have also a woollen manufacture, which is not very considerable. The monks of *S. Mark* make excellent balsams, and prepare all manner of perfumes; they have a very handsome cloister and odoriferous gardens, where you breathe nothing but oranges and jessamines. The nobility and gentry do not think it beneath them to trade, in which their late princes of the house of *Medicis* set them an example. There is one very odd thing in their gentry, which is their selling their own wines by retail out of doors, though not in their houses: they hang out a broken flask for a sign at their court gates; and yet they look upon it as a disparagement to educate their children in the profession of physic. The wine of *Florence* is much esteemed, and acquires its deep red colour by lying long on the husks of the grapes. They have a white wine, which is very luscious. The women are in no part of *Italy* more confined than at *Florence*: they go indeed with proper attendants to balls, masquerades, and plays; but are not seen commonly in the streets, nor visit one another so frequently, nor ride in coaches with gentlemen; so that, with the constraint and ceremonies of the place, a stranger enjoys here very little of the pleasures of conversing with that amiable part of the creation. There are several public diversions, besides plays and opera's; among which we ought not to forget the combat of wild beasts, which the court exhibits to the people, the great duke having nurseries for divers sorts of animals. Another of their sports is horse-racing without riders, in the long street,

Customs.

Diversions.

which from hence is called the *Corso*; a sport used also at *Rome*, where there is a street with the same name. Besides these races, they imitate annually, on the 24th of *June*, the antient *Roman* races, in the *Piazza di S. Maria Novella*, with magnificent open chariots, drawn each by a pair of horses. In this square also, during the carnival, they have another diversion, called the *Calcio*, which resembles our foot-ball, only it is performed by persons of quality, each part choosing their prince; who is always one of the first rank, and able to make a figure.

Manners. The *Florentines* are reckoned witty, brave, and frugal, but extravagantly jealous. They are very polite and courteous, and remarkable for speaking the purest language in *Italy*, though not with so good an accent as the *Romans*, their pronunciation being too guttural. They have

Academy of an academy called *La Crusca* (a word which *La Crusca*. signifies *bran*, alluding to the sifting of the flour) who, by their famous dictionary, a work of forty years composing, have enriched and refined their language. The great duke's court used to be very splendid, but now we suppose things are much altered, since their sovereign resides at *Vienna*. The income of this duchy is reckoned at a million and a half of crowns. Besides the militia, the prince maintains 6000 men, and four galleys. The government is arbitrary, so that the prince's will passes for a law; however, the *Medicean* princes generally used their power with great moderation. Strangers are commonly advised to eat little at *Florence*, because every thing is said to be very nourishing.

Enviroms of *Florence*. The country round about *Florence* is so full of villages and houses of pleasure, that one would imagine it to be all one continuation of the suburbs of the town; and it may be truly affirmed that

that it is one of the richest, pleasantest, and best inhabited vallies in the whole world. Those that like to take an excursion into this charming country, may go first to *Fiesole*, a small town within three miles to the northward, pleasantly situated on a hill. To this town *Florence* owes its original, having been one of the twelve great cities of the *Ettrurians*, and the residence of their augurs, in which light it is mentioned by *Silius Italicus*,

Adfuit et sacris interpretes fulminis alis.

Fesula—

At present it is the seat of a bishop, suffragan of *Florence*, but has nothing remarkable except the cathedral, and some remains of antiquity.—From *Fiesole* you may go to *Pratolino*, a country-seat belonging to the great duke, two miles north of *Fiesole*. It is a majestic square structure, encompassed with mountains, and the gardens suitable to the magnificence of the palace. The fountains, cascades, and grottos, are all admirable in their kind; but what is most taken notice of is the sitting colossal statue of mount *Apennine*, which is made of stone by *John* of *Bologna*, and if it were standing, would be seventy feet high. Near *Pratolino*, between *Florence* to the east and *Pistoia* to the west, stands the little town of *Prato*, formerly one of the four principal boroughs of *Italy*. It is a most delightful place, situated on the river *Bisenzio*, in a fruitful plain. The great church is a handsome building enriched with many fine paintings and carvings. Here are some other good churches, and a magnificent college of *Jesuits*.—Sixteen miles south of *Florence* stands *Poggio Imperiale*, one of the great duke's finest country-houses. It abounds with handsome paintings, and was called *Imperiale* from the duchess of *Florence*, natural

tural daughter to *Charles V.* whose curious closet and oratory are vastly admired.

Route from
Florence to
Sienna.

But, continuing your journey to *Rome*, the first stage you arrive at, after you leave *Florence*, is *San Casciano*, a small town, with a post-house about nine miles from *Florence*. The next stage is the village of *Tavernelle*, about eight miles from *Casciano*. Between these two places you pass a small river called the *Pesa*. From *Tavernelle* you come to *Barberino*, a borough famous for giving name to the noble family of *Barberini*, of which was pope *Urban VIII.* The next place you come to is the little town of *Poggibonzi*, formerly noted for its excellent tobacco, the credit of which is now considerably diminished. However, they have a very convenient inn for travellers, and generally keep good horses. From *Poggibonzi*, you come to the little town of *Staggia*, celebrated in the wars of the *Florentines*; from thence to the village of *Castiglione-cello*, where they have a post-house. On the right hand, on the top of a hill, you see the little town of *Certaldo*, where the famous *Boccaccio* was born. He died in the year 1375, aged 62, and was interred in the parish church of *Certaldo*, where he has a monument with the following inscription written by himself,

*Hac sub mōle jacent cineres ac ossa Johannis,
Mens sedet ante Deum meritis ornata laborum;
Mortalis vitæ genitor Boccaccius, illi
Patria Certaldum, studium fuit a'ma poesis.*

From *Castiglione-cello*, you proceed directly to

VI. SIENNA.

Sienna.

Sienna is a city of *Ita'y*, in the dutchy of *Tuscany*, and capital of the *Siennese*, in E. long. 12. 30. lat. 43. 20. This city is called *Sena Julia* in

in the Itinerary, and by some is confounded with the other colony on the *Adriatic*, called *Senigaglia*. For its arms, it has a she-wolf suckling *Romulus* and *Remus*, an argument of its having been a *Roman* colony. For several ages it was a free city, and the head of a republic, till taken by the *Spaniards* in 1554, and sold to the duke of *Florence*. 'Tis now the third city in the country, and the seat of an archbishop. It is situated in a very good air, on an uneven ground, which renders it somewhat inconvenient for walking. The town is surrounded with a wall, and fifteen or twenty square towers; and has a citadel built on a hill. The streets are neat, paved with brick, laid side-ways, the houses handsome and well built, and the water excellent. The cathedral is a fine *Gothic* structure, faced with marble without and within; the pavement is of white and black marble, the pieces of which are figured and joined together in the choir, after the manner of *Mosaic*. This work was begun by *Duccio* of *Sienna*, and finished by *Dominic Beccafumi*; the part next the choir represents *Abraham's* sacrifice, with the passage thro' the *Red-Sea*. The arched ceiling of the church is azured, and strewed with stars of gold. The chapel of the *Madonna* is remarkable for its fine statues; those of *S. Jerom* and *S. Mary Magdalen* are the work of cavalier *Bernini*; and the other two by one of his scholars. In this church, they have likewise the images of all the sibyls; with their characters, prophecies, and a series of the popes. From the church, you enter into the place in which the library was formerly kept, where you may see those fine pictures that represent the whole history of *Æneas Sylvius*, afterwards pope *Pius II.* They were designed by *Raphael*, after his first way of drawing, which was his worst; but the painting was performed

by *Pietro Perugino*, his master, with *Bernardin* and *Pinturicchio*. The other principal places, are the college of the nobles, established in 1681; the fine palace *Piccolomini*, which formerly belonged to *Aeneas Sylvius*, the great hospital, the churches of *S. Francis*, *S. Augustin*, and of the *Madonna di Provenzano*, the church of *S. Martin*, where they have a picture of *S. Bartholomew* by *Boracci*, the palaces of the archbishop and the governor of the city, and the new palace of *Zondadari*. The great square is hollow, like a boat or scallop-shell; it may be easily filled with water from its fountains, to represent the naval fights, according to the custom of the *Romans*. The houses round it are all uniform, with piazza's under them to cover the people from sun and rain. *Sienna* is an university, pretty much frequented by foreigners, especially *Germans*, who enjoy several privileges. The public hospital is a large building, endowed with a very ample revenue. The academy for young gentlemen is under the direction of the *Jesuits*, who have a handsome college. The town is also famous for the purity of the *Italian* tongue which is spoken here without that guttural pronunciation, so disagreeable in the *Florentines*. For this reason a great many foreigners choose to reside here some time to learn the language, rather than at *Florence*, where it is badly pronounced, or at *Rome*, where you have too much hurry and noise. On the first of *July*, and the fifteenth of *August*, they divert themselves here with horse-races. The neighbouring country is pleasant, and tolerably fertile in corn and fruit.

Road from
Sienna to
Radicefani.

Leaving *Sienna*, you behold a great many country-houses and gardens on your right and left. Then you descend insensibly, and afterwards
mount

mount a little hill of potter's earth, and consequently barren, extending about two miles in length; but all the rest of the road to *Buon Convento*, is a good country. Advancing on, you come to *Lucignano*, a borough and post-stage, from whence you can discover *Sienna*, as you come from *Rome*. Not far from hence stands a very pleasant convent, called mount *Olivet*, where the general of a monastic order of that name usually resides. In the cloisters there are very fine historical paintings, eleven of which are by *Luca Signorelli*, and the rest by *Sodoma*. Leaving *Lucignano*, you pass by *Ponte d' Arbia*, *Monterone*, and *Borghetto*, villages situated in a fruitful soil. On the right hand you see the little city of *Montalcino*, the see of a bishop suffragan of *Sienna*, noted for alabaster and marble, and especially its excellent wine. You travel here through a fruitful smiling plain, bordered and surrounded with a great many beautiful hills. Before you come to the post-stage of *Buon Convento*, you pass a small river upon a handsome bridge of one arch. *Buon Convento* is a little walled town, neatly built, and paved with brick, set side-ways. This place is famous for the death of the emperor *Henry VII.* who was poisoned some time before with a consecrated host, by a *Dominican* friar, and was buried at *Pisa* in 1313. At about a mile from *Buon Convento*, you enter into a rugged way, which continues till you come to the village of *Torrinieri*, the next post station. A little way from *Torrinieri* you enter into a pleasant and well-cultivated valley, which extends about four miles, and then you come to *S. Quirico*, a small town upon a hill, remarkable for a handsome palace built by cardinal *Flavio Chigi*, but now possessed by the family of *Zondadari*. *Quirico* is also famed for
some

some *Roman* ruins that lie scattered about a large square tower of great antiquity, in the midst of which is the statue of *Pallas*, with this distich under it,

—*Sola nec insidias, nec militis ensem,
Nec mare, nec ventos, barbariemque timet.*

Among those ruins is still to be seen a large chamber intire, and near one of the windows a bull carved in marble, with his horns striking against the trunk of a tree, with this inscription—*irasci in cornua discit*. Near *S. Quirico* you pass the little river *Orcia*, which in winter swells with the torrents from the mountains, and is sometimes reckoned dangerous. Between *S. Quirico* and the next post-station, which is *La Scala*, you pass through a very bad rocky country. *La Scala* is only an inn where you get shelter among these rocks. From hence the road to *Radicofani* is between desert mountains, whence oftentimes flow great torrents, but they are soon drained, and therefore are seldom a hinderance to travellers.

Radicofani. *Radicofani* is a small town of the *Siennese*, in the dutchy of *Tuscany*, in E. long. 12. 40. lat. 42. 50. It was built by *Desiderius*, the last king of the *Lombards*. The town is situated on a high mountain, and defended by a citadel, which is reckoned almost impregnable. Both citadel and town are wrapped up almost half the year in clouds. The grand duke has built here a fine inn for the public conveniency. From a rock under the citadel, there runs a spring, which is carried to the high road for the sake of travellers, who are better pleased with the good white and red *Montepulciano* they find in the inn. From *Radicofani* you proceed 5 miles through a mountainous road, till you come

come to the little river *Paglia*, which in winter is reckoned dangerous. From hence you come to *Ponte Centino*, the first post-station and village in the pope's dominions. The lord of this village is of the family of *Sforza*, who obliges passengers to pay a small toll for their horses and baggage.

From hence you proceed to *Acquapendente*, *Acquapendente* by *Ptolemy* called *Aquila*, which you discover at some distance, upon an eminent rock, with a little cascade, from whence the town has perhaps taken its name. It is situated in the province of *Orvietano*, in the pope's territories, and is a large well-built town, but neither populous nor rich. Upon the destruction of *Castro*, in 1646, pope *Innocent X.* removed the bishop's see hither. They have a small manufacture of earthen ware, and a handsome bridge, called *Ponte Gregoriano*, over the *Paglia*, a mile below the town. On the town-house there are some inscriptions, in which this place is called *Aquesium* and *Aquipendium*, but it is not at all mentioned in antient history. Between *Acquapendente* and *Bolsena*, you have all the way a very bad country; about half-way, at a place called *S. Lorenzo*, you have very good wine.

Bolsena, or *Volseno*, is a small town of the dutchy of *Castro*, in the Ecclesiastic State, in *Bolsena*. E. long. 13. lat. 42. 40. It is the antient *Volturnum*, the birth-place of *Sejanus*, and was one of the 12 principal cities of *Hetruria*. It is now an inconsiderable town, situated on a lake of its own name, by *Columella* called *Lacus Vulsinius*, which is of an oval figure, near twenty miles in circumference, and has plenty of fish. There are two islands in this lake, one called *Martana*, and the other *Bisentina*; the first is famous for the banishment and death of *Amalasuntha*, the learned queen of the *Ostrogoths*, who.

who was afterwards murdered here by her ungrateful cousin *Theodatus*. On a rising ground behind it, are the ruins of the antient *Volturnum*, which, according to *Pliny*, was reduced to ashes by lightning. The miracle of a consecrated host in this town, that was said to have shed blood, while a priest, who doubted of the real presence, was saying mass before the pope, is well known from the famous picture of *Raphael* in the *Vatican*. From *Bolsena* to *Montefiascone* you coast, at some distance, the above-mentioned lake.

VII. MONTEFIASCONI.

Montefiascone.

Montefiascone is a city of *Italy*, in the Ecclesiastic State, and patrimony of *S. Peter*, in E. long. 12. 50. lat. 42. 20. situated on a little fruitful hill near the lake of *Bolsena*. It is a very antient place, and was formerly the chief city of the *Falisci*, supposed by several to be the *Mons Soracte* of the antients, and the very town that was besieged by *Camillus*, and betrayed by the schoolmaster. By others it is supposed to be the *Trosculum* or *Physcon* of the antients. It is the see of a bishop, united with that of *Cornetto*; and so famous for its excellent *Muscato* wine, that some have believed its name was derived from *Fiasconi*, *Flagons*, *Montefiascone* signifying properly the *Mount of Flagons*. In the church of *St. Flavian*, near the town, there is a remarkable inscription on the tomb of a *German* prelate, who, travelling to *Rome*, sent his servant always before him, to know in what inn he could find the best wine, and ordered him to write the word *est* over the door with chalk. The servant, liking this wine, wrote three *Ests* over the door, upon which his master drank so plentifully of it, that he was taken ill, and died soon after. The prelate is represented upon his tomb-stone even with the pavement, with a mitre on his head; on each

side

side of him are two scutcheons, with as many drinking-glasses. At his feet are these words, in worn and half *Gothic* characters, *Est, Est, Est; propter nimium Est Johannes de Fucris Dominus meus mortuus est*; which epitaph was made by his servant. They have put this *Est, Est, Est*, upon the sign of the inn, to shew that the wine is good.

VIII. V I T E R B O.

Viterbo is a city in *Italy*, of the Ecclesiastic *Viterbo*. State, and capital of the province of *S. Peter's Patrimony*, in E. long. 12. 45. lat. 42. 16. situated at the foot of mount *Cyminus*. This is supposed by some to be the ancient *Fanum Velturnæ*, but its antiquity is greatly disputed by others, who think it was formed of the ruins of the neighbouring places, and particularly of *Toscanella*. The town is of a moderate bigness, built for the most part of stone, and defended by a wall, with some old square towers, that were erected as places of security during the factions of the *Guelphs* and *Gibellines*. It is the see of a bishop suffragan of *Rome*. The cathedral is an old building, that contains nothing remarkable. The town-house is famous for some pictures of the illustrious men of that country, and likewise for antient inscriptions; but the truth of the latter is much questioned, being supposed by a great many to be the figments of the famous impostor, *Annius of Viterbo*, a native of this city. There is also a memorial here of the donation made by the countess *Muthida* of her estate to the see of *Rome*. There are several palaces in the town, and religious houses of different orders. In the church of *S. Francis* there is a fine picture by *Sebastiano del Piombo*. The town-house was painted by *Balthasar Croce* of *Bologna*. Here are a great many fine fountains, two of which
are

are medicinal. Mount *Cyminus*, on which the town stands, abounds with wine, corn, and fountains of fresh and medicinal water, among which are the *Aquæ Caiæ*, much commended by antient writers. A mile from the town stands a very fine church and convent of *Dominicans*, called *La Madonna della quercia*. Two miles from this church you see *Bagnaia*, a pleasure-house of the duke of *Lanti*. All round the mount *Cyminus*, or mountain of *Viterbo*, there are a number of little towns and country-seats belonging to the *Roman* nobility.

Road from
Viterbo to
Rome.

The country about *Viterbo* is rough, and generally uneven. Advancing a little further, you ascend to the top of the famous mountain, which formerly gave the name of *Ciminius* to the neighbouring lake. From hence you see the sea upon your right-hand. This mountain, as well as the lake, the people call now by the name of *Vico*, from a little place so named in the neighbourhood, the antient *Vicus Elbii*. It is very much celebrated by the *Roman* historians; *Livy*, in particular, gives a hideous picture of it; but now it is greatly changed, being planted with fine sycamore-trees on the lake-side, with chesnut-trees on the other side, and on the south-side with flowers not despised in the finest gardens. Upon the top of this mountain stood the city of *Capena*, mentioned by *Virgil*. Descending the mountain, by an easy declivity made with great art and labour, you come to the half-ruined village of *Vico*, after coasting for some time along the lake *de Vico*, which is twelve or fifteen miles in circumference, and frequently mentioned in the *Roman* history by the name of *Lacus Ciminus*:

Vico.

Et Cimini cum monte lacum, lucosque Capenos.

Virg. Æn. 7. 697.

Near

Near this lake the soil is somewhat agreeable, but it grows barren, and the road stony; very soon after, till you come to *Ronciglione*.

Ronciglione is a town of *Italy*, in the Eccle- *Ronciglione.*
 siastic State, and *Patrimony of S. Peter*, in E.
 long. 13. lat. 42. 12. It is a small place, but
 had a pretty good trade, and was one of the
 richest in the province, while it belonged to
 the dukes of *Parma*, which was till 1649, when
 pope *Innocent X.* became master of it, and it
 has ever since continued in the possession of his
 successors. A very little out of the high-road *Caprarola,*
 is *Caprarola*, a small town on the brow of a
 hill, remarkable for a fine palace, which be-
 longs to the queen dowager of *Spain*. It was
 built by cardinal *Alexander Farnese*, who em-
 ployed the famous architect *Vignola*. The
 chambers are painted by *Taddeo Zuccheri*, ac-
 cording to the design of *Annibal Caracci*. The
 gardens are exceeding fine, and adorned with
 beautiful fountains; upon the whole, it is one
 of the finest spots in *Europe*. In the church of
 the *Franciscans*, belonging to the town, there
 is a picture of *S. Sylvester* by *Lanfranco*. The
 country from *Ronciglione* to *Rome* is rough, un-
 even, and uncultivated. As you come near
Monte Rossi, you see a little spring, whose wa-
 ter has a strong sulphureous smell; and at some
 distance from thence there are several small
 lakes or basons, whose waters are of the same
 sulphureous nature. Approaching still nearer
 to *Monte Rossi*, you pass by a little lake on the
 right-hand, which some think is the *Lacus Va-*
dimonis of *Livy*, and abounds with good tench.
 A little out of the road is the village of *Bassano*,
 belonging to the family of *Justiniani*, who
 have a fine palace here, with paintings by *Al-*
bani and *Domenichini*. Soon after you ascend
 the hill, where you see the little town of *Monte Monte Rossi.*
Rossi, which some imagine is the *Rosalum* of
 the

Baccano.

the Itinerary of *Antoninus*. Leaving *Monti Rossi* you proceed to the next post station which is the *Bosco di Baccano*, where they have an inn for the accommodation of travellers. Here was formerly a wood, by *Livy* called *Sylvia Marfia*, which was cut down, as some say, by *Sixtus V.* to clear the country of the banditti, who used to retire hither as a place of shelter. Advancing still, you see some parts of the *Via Emilia** still remaining; here you leave the road to *Bracciano* on the right, and come to *Prima Porta*, a post stage and inn. *Bracciano* is a borough belonging to the family of *Odescalchi*, where they have a beautiful palace: here also is the famous lake called *Sabbatinus*, whose waters are conveyed to the fountains at *Rome*. From *Prima Porta* you proceed to *Ponte Molle*, famous for the victory of *Constantine the Great* over *Maxentius*; before you come to *Ponte Molle* you see the *Via Flaminia* which leads to *Loretto*. Within four miles of *Rome* you see a tomb erected upon a pedestal next the road, which is said to be *Nero's*. At both ends there are two *Pegasus's* in *basso-relievo*. Proceeding four miles further you come to the great and famous city of *Rome*.

IX. *By-places in this Journey.**Volterra.*

TWENTY-three miles south of *Florence*, between the territory of *Pisa* and *Sienna*, stands the city of *Volterra*, in E. long. 11. 58. lat. 43. 17. This is a place of great antiquity, and as some say, one of the 12 cities of the antient *Hetrurians*. It is built on a high hill towards

* This is not the *Æmilian* way mentioned p. 301. but another made by *M. Æmilius Scaurus*, which went from *Rome* to *Pisa*, and from thence to *Sabaza*, a town in *Liguria* now destroyed, and near to *Savona*.

wards the sea, near the little river *Zambra*. Its walls are all of fine square stones, most of them six feet long, closely cemented with a kind of bitumen, a surprising work of the antient *Tus-cans*. It has five stately gates, and before each of them a handsome fountain running with sweet and clear water. Within the city there are two other fountains, adorned with variety of sculpture, and fine old statues of marble, whose *bas-reliefs* and inscriptions are still remaining. This city contains a great number of antient monuments, as well *Hetruscan*, as *Roman*, particularly some that were discovered in 1733, which with the other monuments of this antient city, will soon be published by the learned Signor *Gori*, public professor at *Florence*. *Volterra* is a bishop's see. The cathedral is antient, but has several good pictures, by *Rosso* and *Vasari*. In the chapel of *Inghirami*, the conversion of *S. Paul* is by *Domenichino*. The fine marble tabernacle, was made by *Mino* of *Fiesole* in the year 1480. The tomb of *Raphael Volaterranus*, was carved by *Andrea* of *Fiesole*. In the church of *St. Francis* there is a picture of *Luke Signorelli*, by *Cortona*; and at the *Florentine* gate, a little chapel painted by *Balthazar Peruzzi*, called the *Sienese*, though born at *Volterra*. Without the town stands the abbey of *S. Justo*, belonging to the monks of *Camaldoli*, where they have two fine pictures done by *Domenico Ghirlandai*. About eight miles from this city is the little country called *Vada*, near the sea-side, where are the famed *Aquæ Volaterranæ*; these are small lakes of vast depth, the water of which is boiling hot, and sends forth sulphureous streams. On the left hand in the road to *Florence*, you see the village of *Ancisa*, where *Petrarch* is said to have been born.

Twenty-

Arezzo.

Twenty-six miles north-east of *Sienna*, stands the city of *Arezzo*, in *Tuscany*, in E. long. 13. 15. lat. 43. 15. This is a very antient town, one of the 12 *Tuscan municipia* or cities, by the *Romans* called *Arretium*, situated about 3 miles from the fens of *Chianas*, which empty themselves into the *Arno* a little below it. Under the *Romans* it was a very flourishing place, mention being made in history that it supplied *Scipio Africanus's* fleet with arms and corn, when he removed the seat of war to *Carthage*. *Pliny* makes mention of the earthen vessels made here, which were reckoned the best in *Italy*. It was fallen into decay, when *Cosmo de Medicis* took it under his protection, since which time it has gradually recovered itself. It is pretty well built, and the see of a bishop suffragan of *Florence*. The cathedral was built in 1300 by *Margaritone*; the great altar is by *George Pisano* and his pupils. The windows are handsomely painted; and there are several good pictures within side. At the entrance of the church there are two pillars of porphyry, and in the square before it a statue in white marble, of the great duke *Ferdinand*. In the *Olivetian* abbey of *S. Flora*, there is a noble picture in the refectory, of the marriage of *Assuerus* and *Esther*, 14 braccia in length, and 6 in height, containing above 60 figures bigger than the life, by *George Vasari*. The frontispiece of the *Misericordia* is exceeding fine, adorned with *bassorelievo's*; as likewise the bishop's palace, who is intitled count of *Cesa*, and prince of the *Roman* empire. In the famous collegiate church of *Pieve*, you see a picture by *Frederic Barocci*. The front of the house of *Vasari*, is all painted by *George Vasari*. This city is famous for the birth of many celebrated men, and among the rest of *Mecænas*, *Arctino* the satyrical poet, *Guido*

Guido the *Benedictin* monk, who invented the musical notes, *ut, re, mi, fa, sol, la*; *Leonardo Bruni* the historian; and *George Vasari* the painter.

Thirty-five miles south-west of *Sienna*, stands the town of *Massa*, in E. long. 11. 50. lat. 43. 5. *Massa*. This is the antient *Massa Veternensis*, and the birth-place of the emperor *Constantinus Gallus*. It is situate on a hill between *Sienna* and the sea towards the south, and is the see of a bishop suffragan of *Sienna*. It is neither large nor well peopled, by reason of its unhealthy air. It is 18 miles from *Populonia*, an antient town on the coast of the *Tyrrhene* sea, which now lies in ruins. This place was called *Poplonium* by *Ptolemy*, and *Stephanus de Urbibus*; but its modern name is *Porto Baratto*. Near the ruins of *Porto Baratto*, you see the promontory, now called *Capo Campana*. We must not confound the above *Massa*, with the city of *Massa Carrara*.

About ten miles from the confines of the Ecclesiastic State, between *Montepulciano* and *S. Quedrica*, stands the town of *Pienza*, upon a hill in the territory of *Sienna*. It was only a village called *Corfignano*, before it took its present name, and was made a bishopric by pope *Pius II.* formerly *Aeneas Sylvius*, who was born here. The famous architect, *Giorgio Senese*, built the cathedral, the bishop's palace, the townhouse, and the town-walls. *Pienza*.

Further on, stands the town of *Chiufi*, in the territory of *Sienna*, and on the confines of the pope's territories, in E. long. 13: lat. 43. This is the antient *Clusium*, one of the most famous colonies of the *Hetruscans*, according to *Polybius* and *Strabo*. It was the residence of the celebrated king *Porfenna*, and has still several vestiges of its antient splendor; for there are more *Hetruscan* monuments daily discovered here than

than in any other part of *Tuscany*; and among the rest, there is a very extraordinary building, which the inhabitants call the *labyrinth* of *Portenna*. It is now an episcopal see, but is very small, and poorly inhabited, by reason of its unwholesome air. The adjacent territory is called *Valle di Chiana*, from a lake, or rather marshy fen of that name.

Montepulciano.

Twenty-two miles south-east of *Sienna*, stands the town of *Montepulciano*, in the duchy of *Tuscany* and territory of *Sienna*, in E. long. 13. lat. 43. It stands on the top of a mountain, and tho' but a small place, has some handsome buildings. It was made the see of a bishop by *Pius IV.* in 1561. Without the town is the church of *St. Agnes* of the *Dominican* order, where her body lies buried. The *Jesuits* have a very handsome church, after the design of father *Pozzi*. In the cathedral there are some pictures by *Luke Signorelli*; and at *St. Austin's*, by *Laurence di Credi*. Without the gate of *St. Biagio*, there is a magnificent church dedicated to the virgin *Mary*, and built by *Francesco da S. Gallo*. But the fame of this town and country is owing chiefly to the delicious wine, known by the name of *Montepulciano*.

Cortona.

Fifteen miles from hence eastward, after passing a fine plain, you come to *Cortona*, a town belonging to the dukedom of *Tuscany*, in E. long. 13. lat. 43. 15. This is one of the twelve *municipia* of *Tuscany*, by the antients called *Corytum*, and *Girtonium*, pleasantly situated on a mountain planted with vines, and other fruit-trees, near the confines of *Umbria*, four miles north of the lake of *Perugia*, in the road to *Arezzo*, and about eight miles from the fens of *Chiana*. The semicircular plain at the bottom of the hill is one of the finest in *Italy*. The town is pretty well built, and is the see of a bishop

bishop suffragan of *Florence*. The cathedral is a very old building, remarkable only for a fine picture of the nativity, by *Pietro Berettini*.—In the church on the top of the hill lies the body of *S. Margaret of Cortona*; here also is a fine picture, by *Luke Signorelli*, and a *S. Catharine*, by *Frederick Barocci*. There are some handsome paintings in *S. Francis*, *S. Augustin*, and other churches. Without the town there is a fine collegiate church called *St. Maria Nuova*, adorned with paintings, by *Bronzio*, *Andrea Commodo*, and *Spagnolo*. But this city boasts chiefly of its academy of Antiquarians, who have a public *Museum*, and a library; that does honour to *Tuscany*.

Those who have a mind to make an excursion to the *maremma* of *Sienna*, and the state called *delli Presidii*, must turn off at *S. Quirico* in their way from *Sienna*, and passing the river *Arbia*, the baths of *Petriolo*, and the mouth of another river called *Assi*, with several boroughs, they enter the *maremma* of *Sienna*, where the first place they come to is *Grossetto*, about six miles from the shore, a small town, though an episcopal see, suffragan of *Sienna*. *Pliny* calls it *Rosetum*; it grew out of the ruins of the antient city of *Russellæ*, and is washed by the river *Ombrone*. It has a pretty strong castle, built by the house of *Medicis*, as a check to the Spanish garrisons quartered in the state *delli Presidii*. The town is but thinly peopled, by reason of its fenny ground, and unwholesome air.—A little further within land, is the little town of *Soana*, situated on a hill near the river *Erminia*. It is but poorly inhabited for the same reason as *Grossetto*; and has nothing to boast of but of having given birth to the famous *Gregory VII.*—Not far from thence is the borough of *Pitigliano*, which formerly be-

longed to the house of *Orfini*; here the grand duke keeps a garrison.—But approaching nearer the sea, you come to *Orbitello*, a very good harbour and strong fortress, which commands the coast along the *Tuscan* sea. By the late treaties it is subject to the king of *Spain*, who has a large garrison here.—A little further on, you see *Telamone*, the *portus Telamonis* of *Pliny*, a pretty good harbour, near the mouth of the river *Osa*, fourteen miles from *Grossetto*; it has a strong castle to defend it, and a *Spanish* garrison.—Not far from thence is *Porto Hercole*, a small harbour, but somewhat dangerous, defended also by a good fortress, and a *Spanish* garrison.—Two miles further is the little harbour called *Porto S. Stefano*, between which and *Porto Hercole*, opposite the isle of *Giglio*, from whence it is 8 miles distant, rises mount *Argentaro*, which is twenty miles in circumference; here you find a very good fortress with a *Spanish* garrison, the last this nation possesses in *Tuscany*. Mount *Argentaro* abounds in medicinal herbs; and the lake which surrounds *Orbitello*, abounds in very good fish. From hence, following the river *Marta*, you may come to *Bolsena*; but the most common road is that of *Radicofani*.

To the left of the lake of *Bolsena*, you see the little town of *Bagnorea*, in the Ecclesiastic State, and district of *Orvieto*, six miles from this last city and from *Montefiascone*, and twelve from *Viterbo*. It is an episcopal see, but ill peopled. By *Stephanus* and *Antoninus*, it is called *Balneum Regis*, and *Rhoda*, according to *Paulus Diaconus*; others suppose it to be the *Novempagi* of *Pliny*.

Following the banks of the lake of *Bolsena*, a little further you come to *Orvieto*, the capital of the province of *Orvietano*, in the Ecclesiastic State,

State, in E. long. 13. lat. 43. It is a large strong town, situated at the conflux of the *Tiber* and the *Chiane*, on a steep hill, surrounded on every side with rocks, and precipices. To this situation it is owing that it has no springs; but there is a very surprising well cut into the rock, to supply it with fresh water. The mules which bring up the water on their backs, go down by a stair-case of 150 steps, and 60 windows, and come up by another, without meeting. The architect of this singular building, was the famous *Antonio da San Gallo*, employed by *Clement VII.* At the entrance is this inscription, *Quod natura munimento inviderat, industria adjecit.* This city, called *Herbanum* by *Pliny*, and *Urbevetanum* by *Procopius*, is the see of a bishop suffragan of *Rome.* The cathedral, though of *Gothic* architecture, is a handsome building, which was begun in 1260, by *Nicolo Pisano.* The front is adorned with fine statues, among the rest the virgin *Mary*, and the four Evangelists, with a *basso-relievo* of the last judgment, by the said *Nicolo Pisano*, and others representing some histories of the old testament. The other half of the front is a surprising work in *Mosaic*, by *Scalzi*, expressing the history of the new testament. In the church there is a very fine organ, and a *basso-relievo* of *Raphael da Monte Lupo.* Here is also a chapel, which was begun to be painted by *F. Angelo*, a *Dominican*, and finished by *Luke Signorelli*, where you see a very beautiful representation of the last judgment. *Orvieto* was once a potent and populous city, but is now much upon the decline.

Fifteen miles south-west of *Viterbo*, on the *Tofcanella*, confines of the dutchy of *Castro*, in the Ecclesiastic State, stands the little town of *Tofcanella*, on the river *Marta.* It was a considerable

place under the old *Hetruscans*, and called *Tyr-
rhenia* and *Toscana*, but now it has hardly any
thing left of its antient state, except some
heaps of rubbish. Returning to *Caprarola*, and
proceeding three miles from the road to *Rome*,
you come to *Sutri*, a famed *Roman* colony,
called *Sutrium*, situated near the river *Pozzolo*,
and surrounded by many rocks. It is almost
depopulated, because of the badness of the air.
Four miles further stands the little town of
Nepi, antiently *Nepeta*, situated also near the
river *Pozzolo*, and though a bishop's see, almost
abandoned, because of the badness of the air.
It is five miles from *Monte Rossi*, in the road to
Rome. Not far from *Nepi* there is a deep lake,
and further on the village of *Bassano*, belong-
ing to the family of *Justiniani*, who have a fine
palace here adorned with paintings, by *Albani*
and *Domenichini*.

Turning towards the sea-coast, you may go
to *Corneto*, the antient *Cornetum*, a town of the
patrimony of *S. Peter*, situate upon a hill, four
miles from the sea of *Tuscany*, near the river
Marta. The town is surrounded with good
walls, but is small and poorly inhabited, by
reason of the south winds, which in those parts
are very common, and prejudicial to health.

Seven miles from *Corneto*, there is a village,
called *Tolfa*, famous for the discovery made in
its neighbourhood of seven rocks of allum,
which is used in the dying of wool and cloth.
The discoverer was *John di Castro*, son of the
famous *Paul* the civilian. The caves and the
manufactures for cleaning the allum, are
worthy a traveller's notice. They have lately
found out some copper mines and rock crystal,
and are daily making new experiments and dis-
coveries. Ten miles from thence, keeping
along the sea-shore, you come to *Civita Vecchia*,
already

*Civita Vec-
chia.*

already described, p. 300. from whence it is 40 miles to *Rome* by the *Via Aurelia*, keeping near the sea-side for about six miles.

C H A P. XI.

Journey from Florence to Leghorn.

FROM *Florence* to *Pisa* and *Leghorn*, there *Leghorn*. are *carozze a vetura*, or stage-coaches, for which you pay as follows. To *Pisa*, which is 40 miles, you pay 15 julio's, including provisions, when they perform it in one day, and a piaſtre when they perform it in a day and a half. For a calaſh from *Florence* to *Leghorn*, you pay five pieces and a half, and eight at the moſt in winter, performing it in two days, and in ſummer in a day and a half. For a litter (but litters now are not much uſed) you pay about eight or nine ducats; and you perform it in ſummer in two days, and in winter in three, when the *Vetturino* will have ten ducats. From *Pisa* to *Leghorn* you pay three julio's for a place in the coach, and the like at your return. The route is as follows,

		FLORENCE.		
English miles from one place to another.	10	<i>Poggio Caiano</i>	10	English miles from Florence.
	10	PISTOIA	20	
	10	<i>Borgo Borano</i>	30	
	10	LUCCA	40	
	10	PISA	50	
	14	<i>Leghorn</i>	64	

Setting out from *Florence* by the *Porta al Prato*, where you ſee a pleaſure-houſe belonging to the family of *Corſini*; a little mile further you

come to the villa called *Poggio a Cajano*, celebrated for the fine house and park built by duke *Cosimo*, upon a pleasant hill. Higher up is another villa called *Artimino*, famous for good wines, and belonging likewise to the great duke. Coming down into the plain, you see the beautiful town of *Prato*. It has some handsome churches, and a magnificent college of *Jesuits*. A little further, near the *Apennine*, you see *Monte Murlo*, a country-seat belonging to the family of *Tempi*. Not far from thence is

I. PISTOIA.

- Pistoia*. *Pistoia* is a city of *Italy*, in the dutchy of *Tuscany*, in E. long. 11. 45. lat. 43. 35. situated on the river *Stella*, in a beautiful plain near the foot of the *Apennine* mountains. By *Pliny* it is called *Pistorium*, and is said to have been once a *Roman* colony. At present it is a bishop's see, suffragan of *Florence*. The streets are broad and regular, the houses tolerably well built, but poorly inhabited for want of trade. Formerly it was an independent republic, but since it was subdued by the *Florentines* in 1200, it has been in a declining condition. The cathedral has a very handsome cupola, and a magnificent stair-case to ascend to it. In the chapel dedicated to *S. James*, where his relics are preserved, the walls are almost covered with plates of silver. Here are four marble statues of very good workmanship. The marble pulpit, the *bassò relievo's*, the vessel that holds the holy water, and the square steeple, are the work of *John Pisano*. The *Jesuits* have a very fine college, and the *Franciscans*, *Dominicans*, and *Augustinians*, good churches. In the church of *Madonna dell' Umiltà* there are two statues, one
of

of *Leo X.* and the other of *Clement VII.* The public palace, situated in a large square, is a handsome building; several of the nobility have also very good houses. In the neighbouring mountains, called by the name of *Pistoia*, there are many large villages, the chief of which is that of *S. Marcello*, belonging to the family of *Cartoli*. These mountains are a part of the *Apennines*, and border on the territory of *Bologna* and the county of *Vernio*; higher up is the source of the river *Reno*. The country about *Pistoia*, especially towards *Florence*, is exceeding fertile and delightful, covered with all sorts of fruits, corn, wine, &c. and containing a vast number of little towns, wealthy villages, and country-seats, so as to be reckoned the richest and most beautiful in all *Tuscany*.

II. L U C C A.

Lucca is a city of *Italy*, capital of the republic of the same name, in E. long. 11. 20. lat. 43. 45. It is situated in a pleasant plain near the river *Serchio*, surrounded with rich and well-inhabited hills. The city is very antient, and supposed to have been built by *Lucumo* king of the *Tuscans*. It was made a *Roman* colony in 575, and was the place where *Cæsar*, *Pompey*, and *Crassus*, established the first triumvirate. After the extinction of the *Roman* empire, it was at different times subject to the *Goths*, to the *Lombards*, to the Marquisses of *Tuscany*, and to the *Florentines*, from whose yoke it was rescued by *Nicolas Piccino*. The republic has been established about 300 years, and is under the protection of the empire. The city is divided into three wards, and has three gates. The streets are mostly spacious, long, and paved with a flat broad stone; so that they are always clean. It is about three miles in

Lucca.

Situation.

Antiquity.

Fortifica-
tions.

circumference, encompassed with good strong walls, large bastions, a deep ditch and covered way. The ramparts are very wide, and planted thick with fine trees, so as to serve as a pleasant walk to the citizens, yielding a noble prospect of castles, villas, gardens, all round a plain between 15 and 20 miles in length. This city was made the see of an archbishop by *Benedict XIII.* It has a great number of stately

Buildings.

buildings, of which the most remarkable are the two squares of *S. Michael* and *S. Martin*; the palace of the republic, where the *Gonsalviere* and his assistants are lodged; the arsenal; the hall or chamber of justice; the small harbour; and the public library, which is well stocked with antient manuscripts and printed

Churches.

books. The cathedral, dedicated to *S. Martin*, is a large magnificent building, where a miraculous crucifix is preserved. This piece of antiquity is carved on cedar-wood, and differs from all others, inasmuch as the body is covered with a fine loose garment, and the crown shining with all manner of precious stones. In the third chapel, on the right hand, there is a picture of the Lord's supper, by *Tintoret*. In the church of *S. Romano*, belonging to the *Dominicans*, you see two pictures by *Guido Reni*. In the church of *S. Piero Gili*, there is a picture by *Lanfranco*, and two by *Guercino* in *St. Maria Foris Porta*. The church of *S. Fredian*, is, among other things, remarkable for a tombstone with this inscription, *Hic jacet corpus Sancti Richardi Regis Angliæ*; but they must be mistaken, for no *English* king of that name either died, or was buried there.

Govern-
ment.

The government of this city has been *Aristocratical* these 300 years; for the legislative power is lodged in a great council or senate, composed of 130 nobles, out of which body they choose

choose the nine *Anziani*, or elders, and the *Gonfaloniere di Giustizia*, or standard bearer of justice, who is the head of the republic, and is changed every two months. To this great council 120 citizens are added, who are chosen from among the three wards of the city, and often changed. The *Gonfaloniere's* dress is noble, tho' grave, like that of the Doge of *Venice*. He is lodged with the *Anziani* in the public palace, during the time of his magistracy, and attended by a guard of 300 *Swiss*, and their table is kept at the public charge. There is also a *Podesta* with three assistants, who are foreign civilians, and determine all civil and criminal causes. The public revenue is computed at 200,000 crowns. The city is said to contain 30000 inhabitants: the territory, which is above 30 miles in length, and 5 in breadth, contains 150 villages, and 100,000 souls. Of these they have a militia of 20,000 men, who are constantly exercised in the use of arms; in their arsenal they have arms for 30,000, which are kept in very good order. No body is allowed to wear either sword or other arms here; the strangers that come into the city must deliver them up at one gate, and take them up again at the other. The diligence of the inhabitants has given this city the name of *Lucca the industrious*. They have considerable manufactures of silk and gold and silver stuffs. Their olive oil is in great esteem, and they have plenty of wine, but little corn; which is the reason that the common people usually eat chefnuts instead of bread, as in some other parts of *Italy*.

Ten miles from *Lucca* are two magnificent ^{Neighbour-}bridges over the *Serchio*, where you have a pro-^{lood...}spect of a great number of fine villas belonging to the nobility of *Lucca*: and not far from thence lies *Bagni*, a borough famous over all

Italy for the wholesomeness of its waters, and the magnificence of its buildings. Towards the sea-side are to be seen the ruins of a temple formerly dedicated to *Hercules*.

From *Lucca* to *Pisa* you may go either by the hill of *St. Julian*, which is the shortest way, but the most troublesome, because of being obliged to alight, and walk a-foot over the hill : Or you may leave it on the left hand, and follow the plain, which is much the pleasanter road ; the first is 10 miles, and the latter 13.

III. P I S A.

Pisa is a city of *Italy*, in the duchy of *Tuscany*, in E. long. 11. 15. lat. 43. 36. This is one of the most antient cities in *Italy*, said to have been founded by the *Pisans* of *Peloponnesus*, after which time it became one of the twelve *municipia* of *Tuscany*. There are two celebrated S. C. of the senate of *Pisa*, made in honour of *Caius* and *Lucius*, nephews of *Augustus*, published by the learned cardinal *Noris*, wherein *Pisa* is called *Colonia obsequens Pisana*. After the extinction of the *Roman* empire, it recovered its liberty, and became the metropolis of a flourishing republic, which maintained powerful fleets upon the *Mediterranean*, and disputed the sovereignty of those seas with the *Genoese* and *Venetians*. They were subdued afterwards by the *Florentines*, since which time the town has been upon the decline, being poorly inhabited, insomuch that grass grows in the streets. Still it is the largest town in *Tuscany* next to *Florence*, the seat of an archbishop, and a university. Its situation is in a fruitful plain, upon the river *Arno*, which runs through the midst of it, and falls into the sea about six miles below it. The town is defended by a good wall, a great part of which

is.

is marble, a citadel, and other fortifications. The river *Arno*, which is of a good breadth here, divides it into two almost equal parts, which communicate by three handsome bridges, one of them of marble. The sides of the river, lined with a sloping wall, form a commodious quay, where ships of burden formerly unloaded their merchandize; but, the mouth of the river being now choaked up, it is navigable only for smaller vessels. The streets are large, straight, paved with great stones; and most of the houses well built. They have several handsome squares, and a great many magnificent buildings.

The chief of these is the cathedral, dedicated to *S. Mary*, very advantageously situated, in the middle of a large piazza, and built out of a great heap of wrought marble, such as pillars, pedestals, capitals, cornishes, and architraves, part of the spoils which the *Pisans* took in their eastern expeditions, when the republic was in a flourishing condition. The roof is supported by 76 high marble pillars of different colours, and finely gilt. Both the church and the cupola are covered with lead. The choir is painted by good hands, and the floor is *Mosaic* work. The brazen doors are curiously wrought with the history of the old and new testament, by *Bonanno*, an antient statuary. The chapel of *St. Rainerius* is richly adorned with gilt metals, columns of porphyry, and fine paintings. In the middle of the nave of the church you see two brazen tombs, raised upon pillars. The marble pulpit was carved by *John Pisano*, and the choir by *Julian da Majana*. Joining thereto is the altar, over which is preserved a hollow globe or vessel of marble, wherein they kept the sacrament for the new-baptized, according to the opinion of father *Ma-*

billon. In the square before the church, you see a pillar upon which is the measure of the antient *Roman* talent. In the same square with the dome, stands the baptistery, a round fabric supported by stately pillars, and remarkable for a very extraordinary echo.

Campo Santo.

On the north-side of the cathedral is the burying place, called *Campo Santo*, being covered with earth brought from the *Holy-Land*. This burying place is inclosed with a broad portico, well painted, and paved with grave stones. Here are a great many antient tombs, among the rest that of *Beatrix*, mother of the countess *Mathilda*, with marble *basso-relievo's*, which the *Pisans* brought from *Greece*, where you see the hunt of *Meleager*, which assisted *Nicholas* of *Pisa* in the restoration of sculpture. The walls of the *Campo Santo* are painted by the best masters of their times. *Giotto* has drawn six historical pieces of *Job*; and *Andrea Orgagna* has given a fine piece of the last judgment. Under the portico there is a decree of the city, ordering the inhabitants to wear mourning a year for the death of *Cæsar*. Near the church you see a steeple in the form of a cylinder, to which you ascend by 153 steps; it inclines 15 feet on one side, which some ascribe to art, but others to the sinking of the foundation. It was built by *John* of *Inspruck* and *Bonanno* of *Pisa*, in 1174. Near this steeple is a fine hospital, dependent on that of *S. Maria Nuova* in *Florence*.

Famous
steeple.

Other
buildings.

The steeple of the church of the *Augustinians* is also very fine, being an octagon, adorned with pillars, and built by *Nicholas* of *Pisa*. In the great market-place there is a statue of plenty, by *Pierino da Vinci*. In the church of *St. Matthew*, the painting of the ceiling by the brothers *Melani*, natives of this city, is an admired performance. The church of the knights of *S. Stephen*,

S. Stephen, decorated with the trophies taken from the *Saracens*, is all of marble, with marble steps, and a front adorned with marble statues. In the square there is a statue of *Cosmo I.* upon a very fine pedestal. Contiguous to the church is the convent or palace of the knights, which is worth seeing; as also the churches *della Madonna*, and *della Spina*, the last of which was built by a beggar, whose figure you may see on the outside of the wall. Belonging to the university there is a great number of colleges, the chief of which is the *Sapienza*, where the professors read their public lectures; next to which are the colleges *Puteano*, *Ferdinando*, *Ricci*, and others. Besides the public palace, and that of the grand duke, there are several others with marble fronts, the finest of which is that of *Lanfranchi*, which, with the rest along the banks of the *Arno*, makes a very fine appearance. There is here a good dock, where they build the gallies, which are conveyed by the *Arno* to *Leghorn*. They have a famous aqueduct in this town, consisting of five thousand arches, which conveys the water from the hills at five miles distance. This water is esteemed the best in *Italy*, and is carried in flasks to *Florence* and *Leghorn*. The neighbouring country produces great store of corn and wine, but the latter is not much esteemed. They have very good butter in this neighbourhood, which is a scarce commodity in *Italy*.

Leghorn is fourteen miles distant from *Pisa*; ^{Road from} the interjacent country is flat, and the way lies ^{*Pisa to Leg-*} for the most part through woods of ever-greens, ^{*born.*} oaks, cork-trees, and wild myrtles. One may go thither by water in a canal. About three or four miles from *Pisa*, you may stop to see the famous church called *S. Pietro in Grado*, which at present is situated at the entrance of
the

the wood of *Leghorn*, but formerly stood upon the sea side ; it is built on the spot where the inhabitants pretend *S. Peter* was driven by a storm when he could not enter the mouth of the *Tiber*.

IV. LEGHORN.

Leghorn. *Leghorn* is a sea-port town of *Italy*, in the dutchy of *Tuscany*, in E. long. 11. lat. 43. 30. It was a small and obscure place till duke *Ferdinand I.* exchanged *Sarzana* for it with the

Antiquity. *Genoese*. This prince knowing the goodness of its harbour, enlarged and beautified it, and favoured it with such privileges as drew a vast concourse of merchants hither from all parts. The old town, called *Liburnus*, and *Portus Liburnus*, was famous for building those swift gallees which the *Romans* named *Luburnicæ Naves*. The present city is situated in a low ground on the *Tuscan* sea, surrounded with a wall and other good fortifications lined with brick, according to the design of *Nicholas di San Gallo*. It is built in a quadrangular form, having the great square in the middle, from whence you see the two opposite gates, one towards the land, and the other towards the sea ; and besides there is the gate of *Pisa*, with which city they have a communication by a canal cut from the

Buildings. river *Arno*. The town is not large, but the buildings are regular, and almost all painted on the outside by *Agostino Tasso*. The streets are broad and straight, and the great square is one of the largest and most beautiful in *Tuscany*. The air was formerly unwholesome, but is much better since the draining of the neighbouring marshes by the foresaid canal of fourteen miles cut from hence to *Pisa*, and by filling up the marshy ground with the soil and sand taken out

out of the harbour. The town wants the conveniency of good water, so that they are obliged to furnish themselves from *Pisa*. *Leghorn* has no bishop, but is subject in spirituals to the archbishop of *Pisa*. The great church is a handsome structure, adorned in front with a very large clock. The fine square before it makes a magnificent appearance, the houses being all uniform, and painted withoutside. The *Jesuits*, the *Franciscans*, and some other religious, have pretty good churches, as also the *Greeks*, who are permitted to perform divine service according to the rites of their own church. The *Jews* quarter is clean and well built, and remarkable for a handsome synagogue. The duke has here a stately palace, which is the common residence of the governor, who has both civil and military jurisdiction. The arsenal is a noble building, situated in the inner haven, and well provided with military stores. Here are no considerable libraries, nor any academy of Wits; and indeed the town is unfit for any letters, but those of exchange and traffick. Merchants swarm hither from all parts, who carry on a very large commerce.

This is the only good sea-port in the duke-^{Port.}dom of *Tuscany*, and the station of the great duke's gallies. The harbour is commodious and secure, but liable to be choaked up with sand, so that the great duke's slaves are continually employed in clearing it. It is a free port, which has rendered it rich and populous; but, though foreign merchants pay no duties, the inland duties are very high, nothing going ^{Trade.} in or out of *Leghorn*, but what is taxed at a very great rate, which renders the trade of this town one of the chief branches of the great duke's revenue. The very ice-merchant pays
above

above 1000*l.* per annum, and the tobacco-merchant 10,000. The canal which runs from the sea to the *Arno*, affords a convenient carriage for all goods exported and imported. The mouth of the port is so narrow, that but one ship can enter at a time; it is defended by a good citadel, and surrounded by a double mole above a mile and a half in length. There are two havens within it, the one for the duke's gallies, and the other for the merchants ships. The former is shut up with a chain, one end of which is fastened to a fort of three bastions, two of which command the sea-side, and the other the city; the other end of the chain is stuck into the inward mole, where a guard and the office of inspection of health are kept. Here is likewise a stately light-house, with 7 lights, to guide the ships into the harbour. Before the arsenal in the inner haven, there is a very fine statue of *Ferdinand I.* the great restorer of this city, done by the celebrated *Pietro Tacca*. The duke is represented standing on a stately pedestal, to the corners of which are chained four *Turkish* slaves, who endeavoured to run away with a galley, and were executed in this place; the whole finely cast in brass, and bigger than the life. There is a kind of an hospital in the town, built on purpose for the slaves, in which they lie, contrary to the custom of other ports in the *Mediterranean*, where they are obliged to lie on board. These slaves are either *Turkish* prisoners, or christians condemned for their crimes, or fellows called *Bona Voglia*, who make themselves slaves during a certain time for money. A great many of them, when the gallies are laid up, follow their respective business as barbers, shoemakers, &c. by which means some of them pick up a good deal of money.

money. The *Turks* have three little mosques in the hospital, where they are allowed to serve God after their own way. The trade of this place is very considerable, it being the great staple for all the merchandizes of the *Levant*. This trade consists chiefly in silks, coffee, cotton, anniseed, allum, fine lacks, essences, straw hats, wine, and oil. The *Jews* are very numerous, some say about 10,000, and, as the *English* factors complain, have engrossed the trade of *England*, which imports from thence silk, wine, and oil. This is the only city in *Italy*, where the *English* are allowed the free exercise of their religion, and where the *English* language is understood by most of its inhabitants. They have a handsome chapel in the consul's house, which is a large structure, and esteemed one of the best in the whole town.

C H A P. XII.

*Journey from ROME to NAPLES and
MESSINA.*

THERE are two different ways of going Manner of travelling from Rome to Naples. from *Rome* to *Naples*, one by water, and the other by land. By water the passage is very pleasant in summer; this is generally performed in a felucca or small boat, which you hire at *Rome* or *Ostia* for eight pistoles, and keeping close to the shore, in order to have shelter in case of bad weather, you arrive at *Naples* in four and twenty hours, or at furthest in two days and two nights with a fair wind. Those who do not chuse to hire a boat to themselves, pay two crowns for their passage, and four or five crowns for passage and board. But this way has

has its inconveniencies, first, of depriving one of the pleasure of seeing the inland curiosities between *Rome* and *Naples*; secondly, of being obliged to put ashore, and to wait a long time when the wind proves contrary; thirdly, there is danger of being taken by the *Corfsairs* of *Barbary*, who oftentimes hide themselves close to the shore, and surprise the felucca's. The other way from *Rome* to *Naples* is by land, which journey is usually thus performed: you hire horses or calashes, or both together, for the conveniency of changing, and agree to give the *Vetturino* at *Rome* fifteen crowns for the whole journey; for which he obliges himself to give you eight meals in your journey thither, and eight meals coming back; to pay the passages of rivers, to shew you *Frescati*, to stay five whole days at *Naples*, to pay the boat at *Caieta*, to carry you one day to *Vesuvius*, and another to *Pozzuolo*, both which are comprehended in the five to be spent at *Naples*. But during these five days which you stay at *Naples*, you are at your own expence, on which occasion the custom is, to pay for board and lodging a crown a day each person, and half a crown for your servant. Thus the whole journey, going and coming, is performed in fifteen days. This way is convenient for those who are in a hurry, but not for such as are masters of their time, and have leisure to see the curiosities of *Naples* and *Pozzuolo*, which would take up twenty days at least. Therefore it is more advisable for them to make use of the *Procaccio* or ordinary carrier from *Rome* to *Naples*, with whom they may agree for seven crowns, for which he gives them seven meals, and carries them thither in five days. Those who chuse the first method with the *Vetturino*, are obliged to come back the same way they

they went, which is not so agreeable to a curious traveller. But gentlemen who have not agreed with the carrier, may in their return leave the direct road, and travel further within land, on the right side of it, hiring horses from town to town. With the *Vetturino* from *Rome* to *Naples*, you pay five crowns a horse, fifteen for a calash, and eighteen for a litter. The road is generally bad, and the accommodations none of the best. Those who would like to make a curious tour thro' the kingdom of *Naples*, without minding the want of accommodations on the road, might go all along the eastern coast to *Taranto*, from whence there is a fine road to *Naples*; they might likewise make excursions to *Cannæ*, *Rieti*, and several other remarkable places in history; the plain of *Rieti* is reckoned one of the most beautiful spots in *Italy*. But, to return to our present journey to *Naples* and *Messina*, the route is as follows.

English miles from one place to another.		ROME	
	8	<i>Torre mezza Via</i>	8
	8	<i>Marino</i>	16
	10	VELLETRI	26
	8	<i>Cisterna</i>	34
	8	<i>Sermonetta</i>	42
	8	<i>Casenuove</i>	50
	10	<i>Piperno</i>	60
	10	TERRACINA	70
	9	<i>Fondi</i>	79
	8	<i>Itri</i>	87
	8	<i>Mola</i>	95
	8	<i>Garigliano</i>	103
	8	<i>S. Agatha</i>	111
	8	<i>Francolisi</i>	119
	10	CAPUA NOVA	129
	8	<i>Aversa</i>	137

English miles from Rome.

NAPLES

English miles from one place to another.	10	NAPLES	147	English miles from Rome.
	8	<i>Torre del Greco</i>	155	
	8	<i>Nocera de' Pagani</i>	163	
	10	SALERNO	173	
	10	<i>Taverna pinta</i>	183	
	8	<i>Auletta</i>	191	
	8	<i>Sala</i>	199	
	8	<i>Casal Novo</i>	207	
	7	<i>Lago Nero</i>	214	
	10	<i>Lauria</i>	224	
	8	<i>Castelluccio</i>	232	
	8	<i>Rotonda</i>	240	
	10	<i>Castro Villari</i>	250	
	8	<i>Eforo</i>	258	
	10	<i>La Regina</i>	268	
	8	COSENZA	276	
	10	<i>Bellito</i>	286	
	8	<i>Martorano</i>	294	
	8	<i>S. Biagio</i>	304	
	10	<i>Il Fondaco del Fico</i>	314	
	10	<i>Montelione</i>	324	
	8	<i>S. Pietro di Melito</i>	332	
	8	<i>Drofi</i>	340	
	8	<i>Passo di Salona</i>	348	
	8	<i>Fiumara di Muro</i>	356	
	10	<i>Catona</i>	366	
	8	<i>Reggio</i>	374	
	10	MESSINA	384	

Remarkable Places in this Journey.

Marino.

LEAVING *Rome*, the first place you come to is *Torre mezza via*, an inn and post-house. From thence you proceed to the next post station, which is the little town of *Marino* in the *Campania* of *Rome*, formerly known by the name of *Villa Mariana*. The town is pretty well

built, and remarkable for a handsome castle, which, as well as the town, belongs to the family of *Colonna*. Departing from *Marino* you leave the level country, and ascend a stony mountain, covered with woods and full of buffalos. Here you coast along the lake of *Castel Gandolfo* for near an hour. As you descend the mountain four or five miles on this side the lake, you may see the sea, and on a little hill on the right hand you are shewn the town called *Città Lavinia*, which is the antient *Lanuvium*, famous for the birth of *Antoninus Pius*. The *Lavina littoræ* are about ten or twelve miles from hence, in the neighbourhood of *Prattica*.

Velletri, formerly *Velitræ*, is a town of *Italy*, *Velletri*. in the *Campagna* of *Rome*, in E. long. 13. 20. lat. 41. 40. This was a considerable city of the *Volsci*, mentioned frequently in the *Roman* history. *Augustus Cæsar*'s family were originally of *Velletri*, and in this neighbourhood *Augustus* himself was nursed. 'Tis now a handsome and well inhabited town, surrounded with a wall, and the see of a bishop united to that of *Ostia*. There is a very fine palace here which formerly belonged to the marquis *Ginetti*, but is now the property of the family of *Lancellotti*; it is well adorned with statues, and handsome furniture, and has a marble stair-case, which is reckoned the best in all *Italy*, the whole designed by *Martin Lungbi*. In the market-place there is a brass statue of pope *Urban VIII.* done by cavalier *Bernini*. Coming down the hill of *Velletri*, you may see a great cave dug under the rocks to preserve their wines cool. From thence you proceed into an open country, poorly inhabited, for about fifteen miles, till you come to the foot of the mountain where
stands

Cisterna. stands *Sermonetta*. Between *Velletri* and *Sermonetta* you cross the two little rivers *Teppia* and *Nympha*. The village of *Cisterna* between *Velletri* and *Sermonetta* belongs together with *Sermonetta*, under the title of a dukedom, to the family of *Gaietano*. Four miles on this side *Sermonetta*, about 50 paces from the highway, on the left-hand, they shew you some old ruins, which they pretend to be the remains of the place called by *S. Paul* the *three taverns*, *Acts XXVIII*.

Sermonetta. *Sermonetta* is a small town of the *Campagna of Rome*, situated on a hill near the *Palus Pomptina*. The situation is very pleasant, being surrounded with woods, which afford good game. On the right-hand you see at some distance the promontory called *Monte Circello*, where *Circe* is said to have changed *Scylla* into a sea-monster, and *Ulysses's* companions into sea-hogs. On this side the abovementioned place called the *Three Taverns*,
Setia. stands the little town *Sezze*, formerly *Setia*, on a mountain, heretofore famous for its wines. This was the capital of the antient *Volschi*, but now it is almost uninhabited, because of the bad air. Here are some remains of antiquity, which were published by cardinal *Corradini*, in the first volume of his *Latium*. Under this mountain the road lies very near the source of the antient *Ufens*, which at present is called *Portatore*. Near *Setia*, at the village called *Casa nuove*, you may take a boat and go straight to *Terracina*, to avoid the marsh called *Palus Pomptina*. But, continuing the journey by land, you turn to the left into a valley, which leads you to the mountain, and to
Piperno. the little town called *Piperno*, situated in the *Campagna of Rome*, near the ruins of the antient *Privernum*, which by some is supposed to have been the capital of the *Volschi*. The modern town stands near the *Palus Pomptina*, in a fruitful soil,
 but

but very ill cultivated, for which reason travellers meet here with poor accommodations. On the hill of *Piperno*, called *Monte Rossi*, lilies and daffodils are said to grow naturally. Here they have a very good earth called *Bucaro*, which makes excellent potters ware. From the top of this hill you may see the little town of *Maenza*, near which there is a lake, whose waters are said to rise considerably on a sudden, two days before rain. Leaving *Piperno* you pass over some sandy hillocks, till you come to a wood, full of cork-trees. After you have passed this wood, you may go two or three hundred paces out of the way, to see the abby of *Fossa Nuova*, where *Thomas Aquinas* died. *Fossa* This abbey stands on the ruins of *Forum Appii*, *Nuova*. of which there are still some vestiges remaining. Five miles from thence there is a handsome bridge, a *Roman* work, over the river called *Novo*, formerly *Amasenus*. After you have passed this river, you enter into a valley, which, as far as *Torre della Mole*, was once a part of the great marsh or lake called *Pomptina*, and was navigable. This road is excessive bad after hard rains. Here you find the old way called *Via Appia*, of which we have already spoken in this volume, p. 301, the remains of which lead to *Terracina*.

Terracina is a town of *Italy*, in the pope's *Terracina*. territories and *Campagna of Rome*, in E. long. 14. 5. lat. 41. 18. This was the *Anxur* of the antients, and belonged to the *Volsci*. 'Tis now a small town, and ill inhabited, which is the case of almost all the country about, because of the unwholsome air of the neighbouring marches, antiently called *Pomptinæ paludes*. Here these marshes terminate, after taking up a tract of ground near thirty miles in extent. They were drained by *Augustus*; and *Sixtus V.* attempted also to drain them, but his design was

was never finished. The word *Terracina* comes by corruption from *Trachyna*, a name it afterwards took, because of its being seated on a rock of difficult access. This town was famous, both among the *Volsci* and the *Romans*, for a temple of *Jupiter*, the fine front of which is still remaining, supported by large pillars of marble. The ruins of the harbour lie at one of the mouths of the *Fiume Novo*, and of those other little rivers that run through the *Palus Pomptina*. 'Tis the see of a bishop united to that of *Piperno*. A little on the other side of *Terracina*, they were obliged to cut the rocks to continue the *Via Appia* between the sea and the mountains. The rock called *Pisca Marina*, is near 120 feet high; and antiently they marked cyphers from X to XX, &c. in a capital *Roman* character, on the face of the rock, which is cut perpendicular, so that the cypher on the top comes to CXX. Antiquarians have been puzzled to find the use of these cyphers; some think each number was intended to comprehend ten days work; but it is all conjecture.

Fondi.

Within three miles of *Terracina* there is an old wall that serves as a boundary between the Ecclesiastical State, and the kingdom of *Naples*. *Fondi* is the first city you come to in the kingdom of *Naples*, situated in a fruitful plain at the bottom of a hill, in E. long. 14. 20. lat. 41. 35. It belongs to the province of *Lavoro*, or *Campagna Felice*, and is a bishop's see. Not far from hence is a lake which bears the name of the city, and covers a large tract of ground in a moorish bottom, between the hills and the sea. This renders the air unhealthful, so that the town and adjacent country is but poorly inhabited. In the church of the *Annunciata*, there is an account of its having been

been miserably sacked by the famous *Barbarossa* in 1534, out of spite, because he missed taking the princess *Julia di Gonzaga*, wife to *Vespasian Colonna*, whom that pyrate wanted to make a present of to the grand signor. The town is paved with the stones of the *Via Appia*. Adjoining to the castle there is a large garden, which is said to have belonged to *Cicero*. There is a convent here of *Dominican* friars, who have a great veneration for the chamber of *Thomas Aquinas*, and for the auditory where he taught. Leaving *Fondi*, you are frequently obliged to pursue your way on the old pavement of *Via Appia*, almost continually among the mountains, till you come to *Mola*. The hardness and smoothness of this old pavement renders the road very troublesome, especially to the horses, who often lose their shoes. About eight miles from *Fondi* you come to the little town of *Itri*,^{Itri.} situated on a rock, near the ruins of the ancient *Mamurræ*. *Mola* is a small town of the province of *Lavoro*, in the kingdom of *Naples*, built on the ruins of the ancient *Formiæ*, where *Cicero* had a country-seat, and was murdered by the centurion *Popilius Lænas*. This town is said to have been the seat of the *Lestrygones*, and to have bore the name of *Lamum*, before it was made a *Greek* colony, and called *Formiæ*. Here *Ulysses* had a narrow escape from those man-eaters. The situation of this place is very delightful, the air sweet and wholesome, with abundance of fine springs, and delicious fruits. The hills near *Gaieta*, and between that place and *Mola*, are part of the ancient *Mons Cæcubus*, so famous for its wines. Among the ruins of an house, which belonged, as they say, to *Cicero's Villa Formiana*, there are some little pieces of *Mosaic*, with a few old inscriptions. But some think that this was too great a building to

have been *Cicero's Villa*, and that more probably it was the residence of *Mamurra*, the friend of *Augustus*, and lord of the place. Travellers that are not in a hurry, may go from *Mola* to see the city of *Gaieta*, which lies on the point of the promontory, over-against *Mola*, from whence it is distant about four miles, by the passage through the gulf. Those that agree at *Rome* for a calash or horses, ought to make it a part of their bargain, that if the sea be rough, and they cannot with pleasure pass the gulf betwixt *Mola* and *Gaieta*, they shall be furnished with horses to go round the gulf, which may be done without fetching a great compass.

Gaieta.

Gaieta or *Caieta* is a city of *Italy* in the kingdom of *Naples*, and province of *Lavoro*, in E. long. 14. 30. lat. 41. 20. It is a large handsome town situated on a rock, about thirty-five miles N. E. of the city of *Naples*, near a bay of the sea to which it communicates its name. It is of difficult access, and the best fortified place in the kingdom. The harbour is very good, and defended by two castles. 'Tis the see of a bishop suffragan of *Rome*, though within the diocese of *Capua*. The square is adorned with a very handsome fountain. The cathedral, whose steeple the emperor *Frederic Barbarossa* is said to have built by way of penance, is worth a traveller's view. They pretend to have here, among other things, a pillar of *Solomon's* temple. The antient vessel of white marble, which serves for a font in the baptistery of this church, is a very curious piece of workmanship; the *basso-relievo's* are particularly admired. This vessel is said to have been found at *Mola*, and has the workman's name in *Greek* character, ΣΑΛΠΙΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΗΣΕ. Over-against the altar of the holy sacrament,

crament, there is a groupe of four palms in height, which some suppose to be *Æsculapius* and his serpent. This town is also noted for the mausoleum of *Minutius Plancus*, on a neighbouring eminence, now called the *tower of Orlando*, or *della Guardia* *; and for the monument of *Charles* duke of *Bourbon*, constable of *France*, who was killed at the siege of *Rome* in 1527. Not far from hence is a cleft hill, called *La Spaccata*, or the *mountain of the Trinity*, which is said to have cleft in two at our Saviour's passion. They have steps to go down into the rock, and a chapel dedicated to the *Trinity*; all vessels that pass this way, never fail of paying their respects to this place. From this hill you have a fine prospect of the beautifullest country in all *Italy*. The essence of oranges made in *Caieta* is said to be very good, and sold only in convents.

But continuing your journey to *Naples*; as you depart from *Mola*, you coast the sea for some hours, always following the *Via Appia*, called here by *Cicero*, *Via Herculanea*, because it was the way to the famous city of *Herculaneum*, which was afterwards destroyed by an earthquake. You keep along this pavement for about nine miles together, till you come to the ruins of the city of *Minturno*, upon the river formerly known under the names of *Clanius*, *Glanicus*, and *Liris*, now *Garigliano*, which still exactly answers the beautiful description given by *Horace* †. This river falls here into the *Marica*, a great marsh where *Marius* was found hidden. The country of the *Latins* was divided from *Campania Felix* by the river *Liris*. There is a village here of the same name as the river

* Some imagine it was a temple of *Saturn*.

† — *Rura quæ Liris quietâ*

Mordet aquâ taciturnus amnis. Hor. lib. 1. Od. 31.

Garigliano. *Garigliano*, where you may see the remains of an amphitheatre, and a great part of an aqueduct, which came from the little city of *Trajetto*, two miles from thence on the left-hand. Passing the river in a ferry-boat, you enter a large plain, where you find the road made by *Domitian*, to carry you from *Baia*, which extends to *Sinuessa*, a town now destroyed, and from thence to *Linternus* at the mouth of the *Vulturnus*, where the emperor had built a bridge, now also destroyed, and from thence the shortest way to *Cuma*, *Baia*, *Pozzolo*, and *Naples*. But this is not the post-road, for it follows the *Via Appia* as far as *Capua*. When you have therefore passed the *Garigliano*, you proceed to the ruinous town of *Sinuessa*, and from thence to the

S. Agatha. post-stage of *S. Agatha*. Leaving *S. Agatha*, you are shewn some hills, a few miles to the left, in the territory of the little town of *Carinola*, where the famous *Falernian* wines are said to have formerly grown. The country between *S. Agatha* and *Capua* is level, particularly when you come near to *Capua*, and the soil exceeding fruitful. Round the tower of *Francolisi*, between *S. Agatha* and *Capua*, there are springs of water that have a taste of vinegar.

Capua. *Capua* is a city of the province of *Lavoro*, in the kingdom of *Naples*, in E. long. 15. lat. 41. 20. situated in a delightful plain, on the *Vulturnus*, which though but indifferently large, is the principal river of the kingdom of *Naples*. This city is small and inconsiderable, though it is the see of an archbishop, and fortified in the modern way. It was built out of the ruins of the antient *Capua*, which had been destroyed by *Genfericus* king of the *Vandals*, from whence it is two miles distant. The cathedral has been lately repaired, and embellished with pictures, and other decorations. There are several other
handsome

handsome churches in the town, particularly the *Annunciation*, and that of the *Jesuits*. The archbishop's palace, the castle, and the *Palazzo Pubblico*, are the buildings most deserving of notice. There are several inscriptions and marble stones, brought from the antient town, which are worth seeing. Travellers should make it a part of their agreement with the *Vetturino*, to take old *Capua* in their way, either in going or returning. The little town called *Santa Maria* is built almost entirely out of the ruins of that delicious and proud city. Here you may see many little temples, an old castle, the remains of two amphitheatres, one of the gates of the city, with a great number of broken pillars, and other fragments of architecture. The country-people dig a large quantity of medals in this neighbourhood, the most valuable of which they sell to virtuoso's in the neighbouring cities, and the refuse they offer to travellers. Here the *Via Appia* leaves you; *Caligula* thought of continuing it to *Brundisium*, but this was a glory reserved for *Trajan*. The country from *Capua* to *Naples* is a most admirable soil, and well deserves the title of *Campania Felix*, being thought the most fruitful and most charming spot in the whole world. In your way you pass through *Aversa*, a small *Aversa* town of the *Terra di Lavoro*, and built out of the ruins of the antient *Atella*, by the *Normans*. 'Tis the see of a bishop suffragan of *Naples*, and more populous and rich than *Capua*. The wines, called *Asprini*, that grow in this neighbourhood, are much esteemed by the *Neapolitans*. From hence you have a short journey through gardens and vineyards to the famous city of

I. NAPLES.

- Naples.* *Naples* is the capital of the kingdom of *Naples* in *Italy*, in E. long. 15. lat. 41. situated on the declivity of a hill, and on one of the finest bays in the universe. Its antient name was *Parthenope*, from a sea-nymph mentioned in fabulous history. Having been destroyed, and afterwards rebuilt by the *Cumani*, they called it *Neapolis*, to distinguish it from the remains of the old town. After the extinction of the *Roman* empire, this city and kingdom became subject, by successive revolutions, to the *Goths*, the *Lombards*, the *Greeks*, the *Saracens*, the *Normans*, the house of *Suabia*, the house of *Anjou*, the house of *Arragon*, and the house of *Austria*, till *Don Carlos*, the late king of *Spain's* second son, was set upon the throne by the united powers of *France*, *Spain*, and *Sardinia*, in 1734. The bay on which *Naples* is situated is of a circular figure, about thirty miles in diameter, three parts of which are sheltered with a beautiful circle of woods and mountains. The little island of *Capri* stretches itself into a line almost parallel to this capital, and breaks the violence of the waves that run into the bay.
- Antiquity.*
- Situation.* The city of *Naples* lies on the bosom of this charming bay, in form of a crescent towards the south; on the north there are little fruitful hills, which rise insensibly into the *Campania Felix*. On the east is a large plain, which leads towards mount *Vesuvius*; and on the west is a high hill, on which stands the castle of *S. Elmo*, and the *Carthusian* monastery. The city is reckoned about nine miles in circumference, and eighteen, including the suburbs. It is surrounded with walls of no great strength, and has three castles, *S. Elmo*, the *Egg*, and the *New Castle*, which serve rather to bridle the inhabitants,

inhabitants, than to make a defence. It is divided into twenty-nine wards, and is supposed to contain about 300,000 inhabitants. Though it has undergone so many revolutions, as those who are acquainted with history cannot be strangers to, still it is one of the stateliest cities in the world. The streets are generally broad and straight, paved with stones about a foot square. The buildings are of stone, lofty, and uniform, with flat roofs, surrounded with balustrades, where the inhabitants solace themselves in summer evenings. There is scarce a great family in the kingdom, but has a palace in this city, and in general it may be observed, that there are few towns where there is so little mixture of mean buildings. They have a great many large handsome squares, with abundance of fountains of extraordinary size and beauty; three of which, viz. *Fontana Fonscca*, *Fonte di Nola*, and *Fonte Medina*, are remarkably magnificent; their spring is at the foot of mount *Vesuvius*. But what is most extraordinary, is the great number and magnificence of their churches and convents: Some reckon 120 convents of men, 40 of women, and 300 churches, which are all remarkable for their architecture, sculpture, painting, or ornaments.

The cathedral dedicated to the *Assumption* of the *Virgin*, is a magnificent old structure, which has been greatly repaired by the cardinals *Gesualdo*, *Caraffa*, and *Carraccioli*. The frontispiece of the gate is adorned with columns, and several statues, and with the tomb of *Charles of Anjou*, repaired by Count *Olivarez*. There are some handsome paintings in this church, and a magnificent baptistery, with the tombs of *Andrew king of Hungary*, and pope *Innocent IV*. Near the cathedral, on the right hand, is the church of *S. Restituta*, which formerly served for a cathedral,

Chapel of
the Treas-
ury.

dral, and is adorned with columns taken from the temple of *Neptune*. Opposite to this church is the little modern chapel, called *the chapel of the treasury*, esteemed one of the finest in *Europe*. The beautiful frontispiece is adorned with a brazen gate, which cost 36,000 crowns; and with two side statues of marble, representing *S. Peter* and *S. Paul* by *Julian Finelli*. This chapel is of a round form, with seven altars of marble, and 40 columns of the *Corinthian* order, and 20 statues of brass representing the saints protectors of the city, which cost 4000 crowns a piece, and were cast by *Julian Finelli*. The ceiling is painted by *Lanfranco*; but the four angels and the arches are done by *Domenichino*, who likewise painted six altar-pictures in brass; two others in oil are by *Spagnuolo*, and another by cavalier *Stantioni*. In this chapel is the tomb of *S. Januarius*, bishop of *Benevento*, whose blood, being kept in a glass, and congealed, is said to grow liquid at the approach of that saint's head. Without the little gate of the cathedral, on the *Capuan* road, there is a column, on which the people have erected a brass statue of *S. Januarius* at their own expence. The church of *S. Paul Major*, belonging to the *Theatins*, is most beautifully adorned with marble, gilt brass, and silver; particularly the chapels of the Prince of *S. Azatha*, of *S. Cajetano*, and *S. Andrew Avellino*. The *Jesuits* church is one of the best that society has in *Italy*; every part of it is beautified with the richest ornaments from the pavement to the ceiling. The church of *S. Mary dell' Annunciata*, is a most beautiful building; the hospital to which it belongs has a yearly income of 200,000 crowns, and maintains about 2000 infirm people, with above 800 orphans. The churches of *S. Philip Neri*, *S. Laurence*, *S. Maria Nova*, *S. Severinus*,

Severinus, *S. Paul*, *S. Dominic*, the church and monastery of mount *Olivet*, the church of the *Holy Apostles*, *S. John Carbonara*, the little *Hospitaletto*, and *S. Maria della Sanità*, are all surprisngly rich and beautiful. The frontispieces, the gates, the chapels, the tombs, the sculpture, painting, gilded ceilings, *Mosaic* work, and *basso-relievo's*, are exquisite pieces of workmanship. The vessels of gold, silver, jasper, and porphyry, are innumerable. The plate alone in the churches of *Naples* is said, upon a moderate estimation, to amount to eight millions of crowns. Most of the churches are also remarkable for handsome monuments and inscriptions, which are well worth the curiosity of travellers, especially the epitaphs written by *Pontanus*; and the chapel and tombs of the family of *Sanseverino*, in the church of *S. Severinus*.

The great convent of the *Carthusians*, on *S. The Car-*
Martin's hill, near the castle of *S. E. mo*, is a *thustian Con-*
 most beautiful structure. The church is not *vent.*
 large, but nothing can be added to the value of the materials, or to the exquisiteness of the workmanship. The cloister is 100 paces square, built and paved with marble; the four galleries supported by sixty fine white marble pillars, each of one intire piece. The riches of this convent are almost incredible; some say, that during one priorship only, they laid out 500,000 ducats in silver plate, pictures, and sculptures. The prospect from hence, is one of the most delightful in the world; for here you have a view of the sea, and several islands, as also of the city of *Naples*, its castle, harbour, mole, and pharos, with the adjacent gardens and fruitful hills. On the other side you have a prospect of the sea-coast, with its little bays and capes, intermixt with villages and houses of pleasure. A little further you discern the air darkened

with the smoke of mount *Vesuvius*, which throws a shade, as it were, on the bright colours of this beautiful landkip.

Palaces.

The palaces of *Naples* are very handsome and numerous. The king's palace, which was built for the viceroys under the *Spanish* government, is in a great open square; the front is regular, and composed of three orders of architecture. It is near 400 feet in length, and the work of the famous architect cavalier *Fontana*. It is situate between the city and the new castle, to which you may go by a gallery. The present king has adorned it with a new theatre, several new apartments, a handsome library, and other royal conveniencies. Within is preserved a most curious collection of medals and pictures, which were brought from *Parma* by the present king's order. All the pictures are by the most eminent hands; a list of which has been already given in this volume under the article of *Parma*, p. 130. One indeed we have omitted, whose value is exceeding great, viz. *Michael Angelo's* famous design of the last judgment, painted by him at large in the *Capella Paulina* of *S. Peter's*: it is done upon boards in oil colours; its value is exceeding great, as having been drawn solely by *Michael's* own hand, and finely preserved; whereas his great work at *Rome* is much damaged. The other chief palaces are those of *Toledo*, *Gravina*, *Orfini*, *Caraffa*, *Atri*, *Mataloni*, *S. Agatha*, *Cellamare*, *Stigliani*, *Santobuono*, *Montemileto*, *Botera*, *Caraccioli*, *Colonna*, *Filomarini*, *Acquaviva*, *Brancacci*, *Cantelmi*, *Cardenas*, *Giudice*, *Piccolomini*, *Pignatelli*, *S. Severino*, *Spinelli*, *Grimaldi*, *Gaetani*, *Mendoza*, *Morcada*, *Rossi*, *Ruffo*, *Seraldi*, &c. In the palace of *Caraffa D' Arragona*, you see an antient horse's head of brass, of which the vulgar relate a thousand stories; here also you see

see a great variety of statues and antient *bass-relievo's*, with the equestrian statue of *Aiphenso II.* of *Arragon*, erected upon a pillar. The other buildings, most deserving of notice, are the castles which defend *Naples*; the academy called the *Studii Novi*; the manage; the convents, most of which are handsome buildings, adorned with beautiful paintings; the hospitals, the arsenal, and the magazines for the galleys.

Naples has been demolished and plundered so often, that great part of its antiquities probably lie buried in its ruins; besides, most of the statues, and other pieces of antiquity, have been sent by the *Spanish* viceroys into *Spain*, so that curiosities of this kind are not so common here, as one might expect in so antient a city of *Italy*. The front of *S. John Major* was an antient temple built by the emperor *Adrian*, and dedicated by *Constantine* and to *S. John Baptist*. Here they shew an antient sepulchre, which they fancy was that of *Parthenope*. The church of *S. Paul Maggiore* was an antient temple, dedicated to *Caster* and *Pellux*, where you still see an antient frontispiece, and the remains of a portico supported by eight fluted columns of marble of the *Corinthian* order; in the *Tympanum* of the frontispiece there are some *bass-relievo's*, and a *Greek* inscription. The church of *St. Peter ad Aras* is said to have been an antient temple of *Apollo*. The columns of *S. Restituta*, as we have already mentioned, are said to have been taken from a temple of *Neptune*. There are also some remains of an amphitheatre, and there is an antient statue of the *Nile* leaning against a crocodile. The house which formerly belonged to *D. Dimales Garaffa*, abounds with sculptures and antient inscriptions; in the court you may see the

head and whole neck of a large brazen horse, which had no bridle, and formerly stood in one of the squares of the city. There are a great many old ruins found on the hill, where antiquaries believe, that Παλαιόπολις was seated, towards S. *Cosmas* and *Damian*. The cabinet of rarities at S. *Catharina a Formella* is worth seeing.

Sculpture
and archi-
tectures.

Those who love architecture and sculpture, may observe the great altar at the *Annunciata*: the tabernacle and altar at S. *Mary's of the Graces*: the monuments of *Andrew Bonifacia* and *John Baptist Cicaro* at S. *Severin's*, in which church you may see the finest organ in *Naples*: the great altar and tabernacle at the barefooted *Carmelites*: the tomb of *Ladislaus*, tho' Gothic: the chapel of the-marquisses of *Vico*; the statues of S. *James* and S. *George* the martyr, and the crucifix, in the chapel of the *Seripando's*, at S. *John di Carbonara*: Cardinal *Filomarino's* chapel, that of the *Annunciation*, and the tabernacle, at the church of the *Holy Apostles*: The great altar, and the altar of S. *Teresa's* chapel, at S. *Mary's* the mother of God: The altars of S. *Ignatius* and S. *Francis Xavier*, and S. *Mary's of Constantinople*: the statue of S. *Sebastian* at S. *Pietro a Majalla*, by *John di Nola*: the baptismal founts, the gate, and the chapel of the treasury near the cathedral: the great altar and the chapel of *J. Camillo Caace*, at S. *Laurence's*: the great chapel of S. *Mary of the Carmelites*: the magnificent chapel of S. *James* at S. *Maria Nova*: the tomb of D. *Pedro di Toledo*, at S. *James of the Spaniards*: the chapel of the princes of S. *Agatha*, and a statue of the virgin at S. *Paul's*; the *Mount of Piety*, and the university, both designed by cavalier *Fontana*. At S. *Reslitata's* they have an image of the virgin in
Mosaic

Mosaic work, which is said to be the first that was honoured with religious worship in *Italy*.

There are several good paintings in the churches and other public places of *Naples*: Paintings. those of the royal palace have been mentioned above, to which we must add, that there were several pieces before the accession of the present king, by *Giordano*.—In the church of *St. Dominic Major*, there is a stately picture of the virgin with other saints, in the chapel of the family of *Dolce*, by the great *Raphael*. In the same church there is a picture of the *Annunciation*, by *Titian*.—In the chapel of *S. Joseph* there are two pictures by *Guido Reni*.—In the church of *S. Maria della Sanita*, there is a picture of the *Annunciation*, by *Michael Angelo*.—At the *Incoronato*, there is a picture of queen *Jean I.* by *Giotto*.—The refectory of mount *Olivet* is by *George Vasari*.—The nativity and *S. Agnes*, at *S. Philip Neri's*, are by *Pomerancio*. In the same church there is a *S. Francis*, by *Guido*; and a *S. Alexis*, by *Pietro di Cortona*, with some pieces by *Domenichini*, and cavalier *Arpino*.—At *S. Ann's of the Lombards*, there are several pieces by *Annibal Caracci*.—In the same church there are divers pieces by cavalier *Lanfranco*.—In the sacristy of *S. John a Carbonara*, there are eighteen pictures by *George Vasari*.—At *S. Mary of the Graces*, you see a picture of *S. Peter*, by *Caravaggio*.—The cupola of the *Jesuits* was painted by cavalier *Lanfranco*.—The chapels of *St. Ignatius* and *St. Francis Xavierius*, are adorned with pictures, by *Caravaggio* and *Spagnuolo*.—The ceiling of the *Holy Apostles* is by the same *Lanfranco*. In the same church there is an *Annunciation*, and the cardinal virtues, by *Guido*.—In the church of the *Trinity* there is a picture of the *Trinity*; in *S. Severin's* a picture of *St. Bennet* and

and other pieces; at mount *Olivet*, another *S. Bennet* and *S. Thomas Aquinas*; and at *S. Ann's of the Lombards* several pieces; all by *Santa Fede*.—At *S. Ann of the Lombards* there are several pieces, by *Annibal Caracci*, *Domenichino*, and *Lanfranco*.—The ceiling of *S. Paul's* is painted by cavalier *Massimo*.—In the church of the *Carthusians* on *S. Martin's* hill, there is an admirable picture of the nativity, by *Guido*. These monks have also a *S. Laurence* by *Titian*; some beautiful designs, by *Rubens* and *Albert Durer*; and among other rarities, a crucifix, by *Michael Angelo*, in painting which he is said to have stabbed the man who was tied to a cross for his model, that he might the more particularly express the agonies of death. There are two or three other pictures in different parts of *Italy*, of which they tell the same story; a story inconsistent with the humanity and judgment of that noble artist.

Catacombs. Among the curiosities of *Naples*, the catacombs without the city towards the church and hospital of *St. Gennaro*, are not the least deserving of notice. These are vast long galleries cut out of a rock, three stories one above another. They are generally about twenty feet broad, and fifteen feet high, so that they are of much larger dimensions than those at *Rome*. In each gallery there are six or seven rows of niches, which were stopt up, as soon as the dead bodies were laid in them. *St. Proculus's* sepulchre seems to have a kind of *Mosaic* work on its covering; for at the end of it there are several little pieces of marble ranged after that manner.

Aqueducts. The aqueducts are another subterranean work, like the catacombs, and undermine the whole city. They are a grand undertaking of the old *Romans*, who brought the water from the river *Sebethus*, which rises six miles from the

the mount *Vesuvius*. They convey the water from the river, and no city in *Italy* is better supplied: but they have been fatal to it; *Belisarius* took the town by means of them; and long after, *Alphonfus I.* got in the same way,

Naples is an archbishop's see, and has an ^{Learning:} university founded by *Frederic II.* which is not so much esteemed by foreigners, as the philosophical academy of *virtuosi*, among whom there are a great many learned men. The ecclesiastics in general have but a superficial taste of learning; but there are several societies of the laity, that have lately promoted *Greek* literature, and the new philosophy. This has rendered them obnoxious to the clergy, who seem to stigmatize as atheists a great number of their physicians and others, who are come into a more free way of thinking than is usually observed in other parts of *Italy*.

Don Carlos the present king of *Naples*, was ^{Royal Family.} born *January 20, 1715-16.* crowned king of both *Sicilies July 3, 1735.* He is the son of *Philip V.* king of *Spain*, by his second wife, the princess *Elizabeth Farnese*, niece and heiress to the late duke of *Parma*. He married *May 9, 1738, Mary Amelia*, princess royal of *Poland*, born *24 November, 1724*, by whom he has issue three princes and two princesses. The revenues of the crown are computed to amount to one million sterling *per annum*, which arise from a composition with the nobility and gentry for certain sums, instead of their personal services, from a duty on houses, and almost a general excise. The whole kingdom is said to contain 148 cities, 1500 boroughs, 20 archbishoprics, 128 bishoprics, 10 principalities, 73 duchies, 30 marquisesates, 54 earldoms, and 1000 baronies, 400 of which are reckoned ancient.

tient. The number of inhabitants throughout the kingdom are computed at two millions.

State of the Kingdom. The dignified clergy of this kingdom are very numerous; they possess one third of the whole country; the crown, nobility, and gentry the rest. The peasants have scarce any thing they can call their own; being subjects and vassals to their respective lords, manuring their lands, and planting their vineyards and olives. For this they are allowed only a subsistence sufficient to enable them to perform their daily drudgery, and receive justice in their lords courts, in cases that are not capital: In-
 somuch that every lord or gentleman who is proprietor of the soil, is sovereign of the people who live upon his estate. The natives follow generally the *Spanish* modes, and cloath themselves in black. They have a numerous militia, the nobility and gentry holding their lands by military tenures. But these are little depended upon, and seldom called out, the king usually maintaining 15000 regular troops in time of peace, and twice that number in time of war. They had no ships of force till very lately, when they began to build some; but they have a fleet of armed gallics. The crown claims a power of taxing the nobility and gentry; and raising what forces it pleases. The clergy are not taxed but grant a free gift, which is proportionable to the taxes of the laity.

Climate.

Naples is the pleasantest place in *Europe*. The air is pure, serene, and healthful; it is scarce ever cold in winter; and in summer they have refreshing breezes both from the mountains and the sea, which is not subject to storms. The neighbouring country is the richest soil in *Europe*, abounding with corn, wine, and oil, which are excellent in their kind..

kind. Their wines particularly are the best in *Italy*, among which their *Lachryma Christi* is reckoned the most delicious. The inhabitants are no great drinkers; all their liquors are cooled in snow, the monopoly of which is sold by the government to certain persons who contract to furnish the city with it at so much *per* pound. In fine, there cannot in all respects be a more agreeable place to live in, did not the eruptions of the neighbouring mount *Vesuvius*, together with the earthquakes, sometimes disturb their quiet. Though they abound in silk, ^{Trade.} their manufacture is not very considerable, for they send most of it to other parts unwrought, and all the merchandize and product of this rich soil is carried abroad in foreign shipping; but I hear that things are greatly altered since the accession of the present king, who has given all manner of encouragement to commerce. They have a fine harbour, which is defended by a mole, that runs 500 paces into the sea, and towards the end there is a large light-house. They have likewise erected several batteries out at sea to secure the town against any bombardment. This harbour is much frequented by vessels from most parts of *Europe*; their commerce consists chiefly in soap, snuff, wine, silk, corn, stockings, and waistcoats of fine *Naples* silk. The merchants are said to fix their commodities at extravagant prices, so that a stranger must be upon his guard. There are a great many inns in the town for the reception of strangers; the best are *Li tre Re*, *La Croce d'oro*, *Aile Colombe*. You may board and lodge in these inns for ten carlini a day, and for twelve carlini a day you may have a coach.

II. *Of the Environs of N A P L E S.*

The country round about *Naples* is sown with a vast number of pleasant towns and villages,

lages, which are visited by travellers for the several curiosities and antiquities they contain. The places most deserving of notice are mount *Vesuvius*, mount *Pausilypus*, *Pozzolo*, *Baia*, *Portici*, *Procita*, *Ischia* and *Capri*.

Mount *Vesuvius*.

Mount *Vesuvius*, by the *Italians* called *Monte di Somma*, stands about eight miles to the eastward of *Naples*. It is famous for its fiery eruptions, as well as for the earthquakes and other calamities it occasions to the neighbouring country. It stands alone in the middle of a fruitful plain near the shore; the first four miles from *Naples*, along the coast, abounds with villages, and is a fine cultivated country; but the rest is filled with loose stones, and heaps of burnt earth thrown out by the mountain. The further you advance, more parched and dry you find the ground, which is covered with calcined stones, and with the channels of sulphur and bitumen which it has from time to time discharged. Upon the east side of the mountain, there are a great many vineyards, where they make most delicious liquor. The top is a wide naked plain, smoaking with sulphur in several places, and undermined with fire. In the midst of this plain stands a high hill, in the shape of a sugar-loaf; and in the midst of this hill is the present mouth of *Vesuvius*, which goes shelving down on all sides above 100 yards deep, and is about 3 or 400 in the diameter. But from the frequent eruptions, the mouth must be subject to many alterations. Some of these eruptions have happened in our age, to the great terror of the inhabitants and devastation of the country. The streams of melted matter which run from mount *Vesuvius*, at these eruptions, are very curious; these look black like melted metal and the cinders of a forge, and are divided into furrows in the form of new-ploughed land. Travellers
fre-

frequently endeavour to ascend to the top of this mount ; but as they seldom can see any thing at the aperture, and there is danger in the experiment, it seems to be an idle curiosity.

Pausilypus is a little hill pleasantly situated *Pausilypus*. on the coast about four miles to the westward of *Naples*. Its name is taken ἀπὸ τῆς παύσεως τῆς λυπῆς. The ascent to it is somewhat difficult ; for which reason a passage was made to it thro' the mountain, which is what they call the grotto of *Pausilypus*. This cave is almost a mile long, betwixt thirty and forty feet high, and thirteen broad. In some places it is cut through rocks, and in others through sand. It has no light but at the ends, and by a hole in the middle over an oratory, which is made in the rock. The entrance at both ends is higher than the middle parts of it, and sinks by degrees to sling in more light upon the rest. Still it is very dark, infomuch that when two companies meet, they are obliged to cry out ; *To the mountain, or to the sea*, that they may not fall foul of one another. This cave is mentioned by *Seneca*, and is said to be the work of one *Cocceius*. It had formerly many lights or windows from above, but they were filled up by time or earthquakes, and the passage almost stopt, till it was cleared by *Alphonfus I.* of *Arragon*. At the entrance of the grotto as you go from *Naples*, there is an antient little monument in the form of a pyramid half destroyed, which is said to be the tomb of *Virgil*. At the foot of *Pausilypus* on the sea-side there is a small church built by *Sannazarius*, and remarkable for that poet's tomb in one of the chapels. It was made by *Santa Croce* and *Poggibonzo*, all of white marble, and deservedly admired for its workmanship. The bust of *Sannazarius* is crowned with laurel, and on each

each side are the statues of *Apollo* and *Minerva*, which to avoid giving offence they chuse to call *David* and *Judith*. The elegant distich upon the tomb was made by cardinal *Bembo*:

*Da sacro cineri flores: hic ille Maronē
Sincerus musa, proximus ut tumulo.*

The hill of *Pausilypus* has a most delicious situation, and is beautified with fine houses, gardens, and vineyards, where the nobility of *Naples* spend part of their time.

Lake of
Agnano.

A little beyond the cave of *Pausilypus* lies the lake of *Agnano* between two hills, about a mile in circumference, the water of which is clear, and has no ill taste at present. Near this lake are the caves which are called, *the baths of St. German*, and *the Grotta del Cane*. The baths smell strong of brimstone, and, before you have entered them three steps, you fall into a violent sweat. They are frequented for many distempers, but principally for the gout, the rheumatism, and the venereal disease. The

*Grotta del
Cane.*

Grotta del Cane is a little cave at the foot of a hill, about ten feet long, five broad, and five in height, famous for the suffocating or poisoning steams which flow within a foot of its surface. The sides of the grotto are marked with green as far as the malignity of the vapour reaches. 'Tis called *Grotta del Cane* from the experiment usually tried on dogs to satisfy the curiosity of strangers, which is to make the dog hold his nose in the vapour, and in a very little time he loses all signs of life; but, thrown in the neighbouring lake, he immediately recovers, if he is not quite gone. The vapour does not rise above two feet from the ground; it has the same effect upon men if they stoop so low; and a lighted torch dipped into it goes
out;

out in a moment ; nor will a pistol take fire in it. This is thought to be a sulphureous vapour, for all the adjacent country is nothing but brimstone. Advancing nearer to *Pozzolo*, you pass by *Monte Secco* and *Solfatara*, which are hills all full of brimstone, allum, and holes under ground, whence flame and smoke exhale through the cracked earth, with noise and stink. On *Solfatara*, the surface of which is yellow and white, burnt and worn by its own fires, they prepare roach allum, making their cauldrons boil without any other fire than what issues out of the crevices of the earth. The top of the hill is worn into a kind of oval basin, about 1200 feet long, and 1000 broad. The fumes which issue from it, are often smelt at *Naples*.

Pozzolo, antiently called *Puteoli*, is said to have been built by the *Samii*, and to have taken its name from *putor*, because of the sulphureous exhalations in the neighbourhood, or as some say from the wells of hot water. It was a *Roman* colony, and was also called *Colonia Neroniana*, and *Col. Fl. Vespasiana*. In the time of the *Romans* it was the most considerable harbour on that coast ; and still between this town and *Baia*, the sea forms a fine bay. It stands upon a hill near the coast, and within eight miles of *Naples*. It is now an inconsiderable place, though a bishop's see suffragan of *Naples*. However there are still some noble ruins about it, which are well deserving of a traveller's curiosity. In a piazza here stands a pedestal, dug up some time since ; the inscription of which is to *Tiberius Cæsar*, with very fine figures in *basso-relievo* on the sides ; it is thought to have supported a statue erected to him by 14 cities of *Asia*, in gratitude for his beneficence towards them, after a prodigious desolation by an earthquake : the names of nine
of

of them are engraved under the figures, the rest are not legible. The cathedral is built on the ruins of a temple, dedicated to *Augustus*. Where the harbour formerly stood, there are 13 vast piles of brick, which are generally mistaken for the pillars that supported the arches of *Caligula's* bridge; whereas they are the remains of the antient mole, repaired by the emperor *Antoninus Pius*; and *Caligula's* bridge was made of boats. Betwixt this town and *Baia* you may see the ruins of an amphitheatre, the area of which is 172 feet long and 82 broad; between the city and theatre are the ruins of a temple, said to have been consecrated to *Diana*. Not far from the theatre you may see also the ruins of a subterraneous structure, with a great many cells, which are supposed to have been a labyrinth. About two miles from *Pozzolo* is the lake *Lucrine*, so called formerly a *Lucro*, because of the great number of fish found in it; but now it is only a pond, a quarter of a mile long, and about 100 paces broad. The new mountain formed here in 1538, by a subterraneous eruption hath almost filled it up. About a large mile from the lake of *Lucrino*, is the lake of *Averno*, formerly famous for its poisonous streams which killed the birds that flew over it; but this poisonous quality is removed since the earthquake in 1538. Near this lake you may see the ruins of a temple of *Mercury* or *Neptune*.

Baia.

Baia, the antient *Baiae*, is now only a castle, built on the ruins of the antient *Baiae*, about three miles from *Pozzolo*, and ten from *Naples*. This was formerly one of the pleasantest places in the world, famous for its hot baths and elegant palaces in the time of the *Romans*, of which there are only now the miserable ruins. The bay at this place was antiently called *Venerium*, from the lewdness practised

practised in their baths, over which they built magnificent edifices, and near them temples dedicated to *Venus* and other deities. They shew the ruins of old buildings in this neighbourhood, which they call the palaces of *Cæsar*, *Pompey*, *Cicero*, and other famous *Romans*; but the face of the country has been so altered by earthquakes, that there is very little dependence on any accounts of this kind. The little spot of ground, called the *Elysian Fields*, lies about a mile from *Baia*, but has at present very little of the air of a paradise. The baths are still much frequented for many diseases; the waters are boiling hot, and impregnated with sulphur, allum, salt, nitre, bitumen, &c. Two miles to the westward of *Baia* are the ruins of the antient *Misenum*, on a promontory which *Misenum*. still retains the name. Here *Lucullus* is said to have had his country-seat, and supposed to have dug the many grottos and caves which are in the rocks upon the coast. The small bay here is called *Mare mortuum*, because it is said to have no motion. Here also the ruins of *Nero's* fish-pond; and the *Centum Cellæ*, dug in the earth, as it is supposed, for the accommodation of servants. At a little distance is the *Piscina mirabilis*, built upon arches supported by 48 square pillars, conjectured to be the work of *Lucullus*. Not far from thence lies *Bauli*, the seat of *Agrippina*, *Nero's* mother, *Bauli*. where you may see the ruins of her house, as also the ruins of *Hortensius's* house, and of his famous fish-ponds. About two miles to the northward of *Baia* lie the ruins of *Cumæ*, *Cumæ*. which city stood partly on a mountain, and partly on the sea-shore, and formerly gave name to the bay now called the bay or gulf of *Naples*. Betwixt *Cumæ* and the lake of *Avernus* lies the cave of the *Sibylla Cumæa*. Some suppose

suppose this grotto to have been a passage under the hill, like the grotto of *Pausilypus*; and the *Arco Felice*, which they fancy to have been a triumphal arch, on the top of the hill, seems to have been built to defend the pass. In fine, all the country about *Pozzolo* and *Baia*, which was so beautifully laid out by the *Romans* in groves and gardens, and covered with temples and palaces, has been so miserably torn to pieces by subterraneous fires and earthquakes, that the whole face of it is entirely changed, and it retains only the ruins of its antient splendour, and a great magnificence in confusion.

Portici.

At the foot of mount *Vesuvius* stands the little town of *Portici*, which is thought to be the antient *Herculaneum*, part of which, as *Seneca* relates, was destroyed by an earthquake. Here the king has a country palace, to which he often retires. Digging here some time ago, they found ruins under ground, which set them upon searching after antiquities. There are two entrances to the works, one by a well, and another from a hollow way to the west of it, where you may see some *fresco* paintings. In a court of the king's palace, which is kept locked, there are several fragments of statues, and inscriptions, some of which are *Greek*. In the small theatre, there are some statues of men, most of them with bald heads. In a room where they repair the antiquities, there are some urns and beautiful feet of tables, some coarse *Mosaics* and *fresco* paintings of boys. The statues that have been dug up hitherto, are most of them good; and the paintings have been highly commended. But the curiosities that please a great many the most, are the innumerable little utensils found in the houses, which are of an infinite variety, and many of them unlike any thing seen in our times, either
in

Ruins of
Herculaneum.

in reality or figure. His *Sicilian* majesty is building a palace, and in it a fine gallery for the reception of the different curiosities of this subterraneous city, the number of which is daily increasing. All these he designs to have engraved, described and explained, in the same manner as in the *Museum Florentinum**.

Procita is a small island on the western coast *Procita.* of *Naples*, situated between the island of *Ischia* and the continent, about seven miles in circumference. It belongs to the king, and is said to be inhabited by 10,000 people. There cannot be a finer spot of ground, being almost all improved with gardens and vineyards. At the south-west part there is a wood, called *La Gaccia*, where the king's partridges are preserved. The town on the east-side rises beautifully up the side of the hill to the castle, which is a royal palace.

Ischia is another island of the *Neapolitan* sea, *Ischia.* situated within 15 miles west of the city of *Naples*. It is the ancient *Inarime*, or *Ænaria*, mentioned by *Homer*. There is a town in it of the same name, not large, or well built, but populous, and very strong by its situation on a rock, joined to the island by a mole, at the end of which lies the suburb of *Celsa*. About a mile to the north of the town are some baths, which are a mixture of salt and sulphur; most

* In the mean time the curious reader may have recourse to three different treatises on this subject; the first published in *French* by Monsieur *Darthenay*, secretary to the *French* ambassador at the court of *Naples*; the other two in *Italian*, one by Signor *Antonio Francesco Gori*, the other by the Marquis of *Venu'i*; or he may read a judicious and elegant abridgment of all three, lately publish'd in *The Young Painter's Letters*.

part of the way to them is between black rocks, which appear as if there had been an earthquake and an eruption of fire. Going on to the north of the town, you come to the stoves called *Castiglione*, of which there are several in the island; for, where there is a hot air, they convey it by earthen pipes into a little grotto, in which the patient sits and sweats, and these grottos they call stoves.

Capri.

Capri or *Caprea*, is an island and city situated at the entrance of the gulf of *Naples*, three miles west of the continent, and twenty south of *Naples*, famous for the infamous retreat of *Tiberius*. It is about four miles in length from east to west, and about one in breadth. The west end of it, for about two miles, is a continued rock, vastly high, and inaccessible by sea, in which part notwithstanding is the largest town in the island, called *Ano Capri*. The rock is covered in several places with a fruitful soil. The east end of the island rises up in precipices very near as high; but between the eastern and western mountains lies a slip of lower ground, which runs a-cross the island, and is one of the pleasanter spots that can be seen. Here stands the town of *Capri*, the bishop's palace, and two or three convents. In the middle of this fruitful tract of land rises a hill that was probably covered with buildings in *Tiberius's* time. There are still several ruins on the sides of it; about the top are found two or three dark galleries, low built, and covered with mason's work, though at present they appear over-grown with grass. The whole island is said to have been cut into several easy ascents, adorned with palaces, and planted with variety of groves; and the rocks were undermined with highways, grottos, galleries, bagnio's and subterraneous retirements, that suited the brutish taste

taste of *Tiberius*, but are said to have been demolished by the *Romans* at his death, out of hatred to his memory.

III. *Journey from Rome to Messina continued.*

From *Naples* to *Messina*, the best way is to go by sea in a felucca or tartan, there being conveniencies of this kind every week; and with a fair wind you may perform the voyage in three or four days. Those who cannot bear the sea, must take the land-route given in the beginning of this chapter; but they are to observe, that it is a very difficult inconvenient journey, the roads being very bad, the accommodations extremely indifferent, and little or no curiosities by the way, to make amends for the fatigue and trouble.

Leaving *Naples*, the first town you come to *Nocera*, is *Nocera de' Pagani*, so called from the *Saracens*, who came to settle here, after having been driven out of *Sicily* by *Frederic II.* It belongs to the *Principate Citerior*, and is situated in E. long. 15. lat. 40. 40. It is the see of a bishop suffragan of *Palermo*; and gives the title of duke to the family of *Barberini*. From thence you proceed to *Salerno*, a port-town in the *Principate Salerno*. *Citerior* and kingdom of *Naples*, situated on a bay of the *Tyrrhenian* sea, in E. long. 15. 20. lat. 40. 40. On a neighbouring hill you may see the ruins of a town supposed to have been the antient *Salernum*. The harbour is pretty much frequented, and the town in a good condition, well peopled, and defended by a strong castle. It is the see of an archbishop, and the seat of an university, formerly noted for the study of physic. They have some inscriptions here, which should not be neglected by travellers. There is a fair which begins the 21st of *September*, during which time the town is crowded

Evoli.

with strangers, from all parts. From *Salerno* you come to *Evoli*, a small but neat town in the *Principate Citerior*, situated in a most delightful country, with the title of a dutchy belonging to the noble family of *Doria*. At a small distance from *Sala*, you pass the river *Molse*, and from thence you advance through the vale of *Diana*, till you come to the *Apennine* mountains, which you ascend, and proceed to *Lago Nero*, a small lake not above a mile in circumference. The mountains in this country, which was the antient *Lucania*, are of a good soil, well peopled, and the villages all over them are built like little towns. From *Lago Nero*, you proceed to *Lauria*, a small town in the province of *Basilicate*; from thence you travel about thirty miles, till you come into the valley of *S. Martin*; and thence you advance to a poor town called *Castro Villari*. Leaving this place, you descend into a large plain, and meet with nothing

Cosenza.

worth notice, till you come to *Cosenza*. *Cosenza* is the capital of the hither *Calabria*, in E. long. 16. 35. lat. 39. 15. It is the antient *Cosentia*, which was the capital of the country of the *Brutii*. It is situated on the *Crati*, the antient *Crathus*, seventeen miles from the nearest port to the west called *Lucito*, and forty by the road they go the eastern sea, mostly winding by the river *Crati*. The town is large and well-built, but has suffered much by earthquakes. 'Tis the see of an archbishop, and has a good castle, from whence there is a fine prospect of the neighbouring country. The next town you

Martorano.

come to is *Martorano*, in hither *Ca'abria*, in E. long. 16. 34. lat. 39. 15. It is a large market-town, situated on the river *Sabbato*, or *Savuto*, which is a deep, rapid, and consequently dangerous stream. The town is very antient, being mentioned in history to have sided with
the

the *Romans* against king *Pyrrhus*. The country between *Cosenza*, and *Monte-Leone* is very bad for travelling. Within ten miles of *Monte-Leone* you pass the large river *Delamata*, probably the antient *Lametus*, which with another river to the east, is the bounds between the further and hither *Calabria*. The village of *S. Biagio* is very likely the antient *Lametia* or *Campetia*. *Monte-Leone* is a town of *Calabria* *Montelione*. *Uterior*, very advantageously situated on the west side of a round hill, and thought to be the antient inland town of *Hippo*, afterwards called *Vibo Valentia*, which was made a *Roman* colony. The town belongs to the family of *Pignatelli*, and is remarkable for some antient inscriptions. From *Monte-Leone*, you come to *Seminara*, a large borough, and from thence you proceed to *Fiumara di muro*, another borough situated on the sea-side, where you embark for the opposite coast of *Sicily*, and thence you proceed seven miles by land to the city of *Messina*. Or you may go further by land from *Fiumara* to *Reggio*, and from thence cross over to *Messi-Reggio*. *Reggio* is a city and sea-port of *Italy*, in the kingdom of *Naples*, and further *Calabria*, in E. long. 15. 50. lat. 38. 28. This is an antient city of the *Brutii*, situate overagainst the island of *Sicily*, on the opposite coast of the *Faro di Messina*. It is the see of an archbishop; and, to distinguish it from another city of that name in *Lombardy*, it is called *Reggio di Calabria*. The streets are narrow, and the buildings old-fashioned and mean. The cathedral is small, but neat, and has a noble chapel with a stately cupola. The harbour admits only small vessels, which lie exposed to all winds. They have a particular kind of manufacture, of what they call *Lana Succida*, and fish-wool: it is taken from shell-fish, not unlike our muscles, whose shell is hairy; and this hair being well soaked

fresh-water, is carded, spun, and knit into several sorts of apparel, as wastecoats, hose, stockings, gloves, &c. and though lighter than silk or cotton, it is so warm that the coldest winds cannot penetrate through it.

In crossing over into *Sicily*, you pass part of that famous streight called by the antients *Fretum Siculum*, and by the present *Italians*, the *The Faro di* *Faro di Messina*, from the light-house on the *Messina*. promontory *Pelorum*. This streight was computed to be 15 miles long, about a mile and a half broad in the narrowest part, and about 12 broad in the widest. Near the little cape, named by the *Italians*, *Il braccio di S. Rinieri*, the famous whirlpool is seen, called by the antients *Charybdis*, which was, and still is so dangerous, that at certain times, when the tide runs strong, there is such an eddy current, as will suck in small vessels, and is very dangerous even to large ones. On this head of land there is a high tower with a light-house, and a small square fortification round it. *Scylla* is the rock of that promontory which is opposite to *Pelorum*, and is about four miles to the north of *Cape Ceni*, called by the *Italian* mariners *Coda del Volpe*, in *Calabria*. The streight being narrow at *Cape S. Reineri*, and the *Italian* shore still extending further west, is the reason of the danger observed by the antients of running on the rock *Scylla*, when they endeavoured to avoid *Charybdis*. In order to pass this streight, it is customary to take a pilot, though the people of *Italy* do not esteem it so dangerous as our sailors, who avoid passing this way as much as possible.

IV. MESSINA.

Messina. *Messina* is a city and sea-port of *Sicily*, in the province of *Valdemona*, in E. long. 15. 40. lat. 38. 30. It was antiently called *Zancle* from *Zancus*,

Zancus, then king of *Sicily*, and had its present name from the *Messenians* who settled here about the 84th year of *Rome*. It is situated on the sea-side to the north-east part of the island, and a little way up the foot of the mountain, which is to the west of it. The harbour is large and secure, along one side of which the town stretches itself between the mountains and the sea. This harbour is entered from the east at the north-east corner, the entrance being near a quarter of a mile broad; it extends about half a mile to the south, between the town and that land, which was the spot of the antient *Zancle*. The beautiful quay (the finest perhaps in the world) stretches itself on the west-side, the whole length of this basin, and appears like a small segment of a circle; the houses along this quay are four stories high, all uniform, with handsome window cases of hewn stone. There are several entrances to the streets, that lead from it, with gate-ways like triumphal arches, and inscriptions over them, which make a most magnificent appearance. The town is five miles in circumference, and has four suburbs. The inside does not answer a traveller's expectation, for the streets are narrow and ill-paved. On the north and south-side of the entrance there are two modern fortifications; that to the south consists of four great bastions, and is called *S. Salvatore*. To the south-east of this, there is a very convenient *Lazaretto* on an island, now divided into three parts by artificial canals. To the south-east of this island is the strong citadel, fortified with double ramparts; this and the other forts beforementioned so command the port, that is almost impossible to take *Messina* by sea; but it is far from being so strong by land. It is a populous trading place; the principal merchandize brought from thence be-

ing chiefly oil, silk, and fruit: it likewise furnishes *Italy* with corn, of which they have great plenty, as well as excellent wine. The prince *Perlinga* has a curious collection of ancient *Cameo's*; as they were procured by the way of *Venice*, they probably belonged to the empresses of the east, being made up in necklaces and other female ornaments. From the *Capuchins* without the town, you have one of the finest prospects in the world, of the sea, with the city of *Reggio*, the coast of *Sicily*, and a great part of *Calabria*.

C H A P. XIII.

Journey from Rome to Genoa and Turin.

English miles from one place to another.	ROME		English miles from Rome.
	8	<i>Prima Porta</i>	
	7	<i>Baccano</i>	
	7	<i>Monte Rossi</i>	
	8	<i>Ronciglione</i>	
	10	VITERBO	
	8	MONTEFIASCONE	
	9	<i>Bolsena</i>	
	10	ACQUAPENDENTE	
	8	<i>Ponte Centino</i>	
	9	RADICOFANI	
	8	<i>La Scala</i>	
	8	<i>Torrinieri</i>	
	6	<i>Buon Convento</i>	
	5	<i>Lucignano</i>	
	4	<i>Borgo</i>	
	6	SIENNA	
	8	<i>Poggibonzi</i>	
	10	<i>Castel Fiorentino</i>	
	7	<i>Scala</i>	
	8	<i>S. Romano</i>	

Fornacette

<i>English miles from one place to another.</i>	10	<i>Fornacette</i>	166	<i>English miles from Rome.</i>
	8	<i>PISA</i>	174	
	8	<i>Torretta</i>	182	
	7	<i>Viareggio</i>	189	
	7	<i>Pietra Santa</i>	196	
	7	<i>MASSADI CARRARA</i>	203	
	8	<i>Lavenza</i>	211	
	8	<i>Sarzana</i>	219	
	8	<i>Ricco</i>	227	
	7	<i>Levante</i>	234	
	8	<i>Moneglia</i>	242	
	10	<i>Sestri</i>	252	
	6	<i>Chiavari</i>	258	
	5	<i>Rapallo</i>	263	
	5	<i>Recco</i>	268	
	8	<i>GENOA</i>	276	
	7	<i>Campo Maron</i>	283	
	10	<i>Ottagio</i>	293	
	8	<i>Passorana</i>	301	
	10	<i>ALEXANDRIA</i>	311	
	8	<i>Felizano</i>	319	
	8	<i>ASPI</i>	327	
	8	<i>La Gambetta</i>	335	
	7	<i>S. Michele</i>	342	
	8	<i>Poverino</i>	350	
	8	<i>Trusfarello</i>	358	
	10	<i>TURIN</i>	368	

Remarkable Places in this Journey.

THE remarkable places in this route, as far as *Sienna*, have been already described in the tenth chapter of this volume, beginning with *Sienna*, p. 346. When you come to *Poggibonzi*, you leave the road to *Florence* on the right, and the further you proceed, the country grows still more level and fruitful: Especially between *Poggibonzi* and the river *Arno*, there is a most charming tract of land, abounding with all

Poggibonzi. manner of fruits and wines. As you draw near *Poggibonzi*, you pass on the left-hand the little castle called *Poggio Imperiale*, mentioned p. 345: between *Poggibonzi*, and *Pisa*, there is nothing worth description. *Pisa* has been already described, p. 370. Those who are not in a hurry, may take a trip to *Lucca* and *Leghorn*, which cities have been also described, the first, p. 367, and the second, p. 374. From *Pisa* you come to *Torretta*, an inn and post-house, where you pass the river *Serchio*; from thence you proceed to *Viareggio*, a small sea-port town belonging to the republic of *Lucca*, supposed to be the *Fossa Papiniana* of the antients, about ten miles distant from *Lucca*. The harbour is convenient only for small vessels, and defended by a tower. Here you may take a felucca for *Genoa*, if the weather happens to be favourable, by which means you avoid the wretched roads through the mountains of *Genoa*. But, if the sea should be rough, you must push on by land, and you come to *Pietra Santa*, a village, the antient *Lucus Feronia*, from whence the neighbouring country was called *Garferoniana*, now *Garfagnana*. The next place you come to is *Massa*, capital of the duchy of *Massa Carrara* in *Italy*, in E. long. 10. 40. lat. 43. 55. This town is situated on the little river *Lavenza*, within four miles of the sea, between the territories of *Lucca* and *Genoa*. 'Tis small, but well built, and fortified with a citadel; adorned likewise with a fine palace belonging to the prince of *Cibo*, who is sovereign of the town and duchy. The country produces a great deal of oil, and abounds with quarries of excellent marble, formerly called *Marmor Lunense*, the greatest part of which is sent to *Rome*. From thence you advance to *Lavenza*, a small town on the confines of the duchy of *Massa*. The next

next place is *Sarzana*, a town of *Italy*, in the *Sarzana*.
territory of *Genoa*, on the confines of *Tuscany*,
in E. long. 10. 35. lat. 44. 6. This is the most
considerable town on this coast, situated three
miles from the mouth of the river *Magra*. 'Tis
large and populous, and has a good trade. 'Tis
likewise the see of a bishop, transferred hither
from *Luna*, when that town was ruined. If
you have a mind to avoid the frightful moun-
tain of *Bracco*, you may go from *Sarzana* to
Lerice, a small, but antient city, only two miles *Lerice*.
distant. It has a harbour pretty well frequented;
separated from that of *Spezia* by a neck of land;
and defended by a strong castle. Here you
may embark for *Genoa*. But, continuing the
journey by land, you pass the river *Magra*,
which divides *Liguria* from *Tuscany*, and is
very dangerous in winter: from thence you
begin to ascend the rugged mountains of *Genoa*,
and passing through the village of *Martarana*,
you come to *Bracco*, the highest mountain in
all that country, which is impassable for horses,
so that you are obliged to hire mules part of the
way, and part to walk it. The next place you
come to is *Sestri*, a small sea-port town of the *Sestri*.
republic of *Genoa*, where you may safely em-
bark for *Genoa*, because you coast all along the
Riviera. But, continuing your journey by land,
you come to the village of *Chiavari*, where you
pass the river *Stura*; thence you come to the
little town of *Rapallo*, situated on a small bay
of the same name, and famous for the excellent
oil produced in the neighbourhood. From *Ra-*
pallo you proceed to the village of *Recco*, where
you pass the river *Befagno*, and soon after you
arrive at the famous city of *Genoa*, described *Genoa*.
already in this volume, p. 134. From *Genoa*
you proceed to *Ottavio*, a village, in the neigh-
bourhood of which you pass the mountain
T. 6. called.

called *Rochetta*, and thence you come to *Pastorana*, an inn, where the territory of *Genoa* ends, and you enter the dominions of the king of *Sardinia*.

Alexandria. *Alexandria* is a city of *Italy*, the capital of the district of *Alexandria*, and subject to the king of *Sardinia*, in E. long. 8. 52. lat. 44. 45. This city was so called from pope *Alexander III.* to whose honour it was built in 1178, by those who espoused his cause against *Frederic I.* This prince besieged it the year after, and gave it the surname which it still retains of *Paglia*, or *Straw*, out of contempt; but he was obliged to raise the siege, after losing a great number of men. The town is situated on the *Tanaro*, a handsome river, which divides it into two parts; that on the side of *Asti* is reckoned a suburb, though it is fortified as well as the other. Over the *Tanaro* there is a covered bridge, like that at *Pavia*; by which the two parts are united. The town is indifferently built, and poorly inhabited. It is a bishop's see, suffragan of *Milan*. Upon the gate of the cathedral there is a little stone statue, which the people called *Gaiaudi*, erected in memory of a tinker of that name, who is said to have saved the city by a stratagem, when it was besieged. There are some *Jews* in *Alexandria* who carry on a little peddling trade. The churches and convents contain nothing remarkable.

Asti. *Asti* is the capital of the county of *Asti* in *Piedmont*, in E. long. 1. 15. lat. 44. 40. It is a large populous town, situated on the river *Tanaro*; and the see of a bishop suffragan of *Milan*. The fortifications are very good, consisting of strong walls, deep ditches, and a citadel. It is divided into the city, borough, citadel, and castle; and is generally very well built. There are a great many churches and convents, as well

as other handsome buildings. Its territory is well watered, abounding with groves, pleasant hills, and spacious fields. Proceeding from hence, you meet with nothing worth notice, till you come to *Turin*, a description of which city you may see p. 170.

C H A P. XIV.

Journey from Rome to Trent.

THIS journey is generally performed by the way of *Bologna* and *Florence*; the route from *Bologna* to *Rome*, with the description of the remarkable places, we have already given in this volume, chap. X. p. 303.

English miles from one place to another.		BOLOGNA		English miles from Bologna.
	10	Castel S. Giovanni	10	
	10	Buon Porto	20	
	10	MIRANDOLA	30	
	8	CONCORDIA	38	
	10	S. Benedetto	40	
	10	MANTUA	50	
	12	Rovere	62	
	10	Castel Nuovo	72	
	8	Valona	80	
	8	Peri	88	
	12	ROVEREDO	100	
	12	TRENT	112	

Remarkable Places in this Journey.

LEAVING *Bologna*, you come to *Castel S. Giovanni*, a village; and from thence to *Buon Porto*, another village, in the duchy of *Modena*, where you pass the river *Secchia*; and thence you proceed to *Mirandola*.

Mirandola

- Mirandola.* *Mirandola* is a city of *Italy*, in the dutchy of *Modena*, in E. long. 11. 25. lat. 45. This city is pleasantly situated, in a fruitful country, twenty miles to the northward of *Modena*. Formerly it was subject to a prince of its own, of the family of *Pico*, upon whose extinction it was purchased of the emperor by the duke of *Modena*, together with *Concordia*, about the year 1711. The town is well fortified, but contains nothing else remarkable.—From *Mirandola* you proceed to *Concordia*, a small town of *Italy* in the dutchy of *Modena*, in E. long. 11. 20. lat. 45. It is situated on the *Secchia*, and has the title of a county. Leaving *Concordia*, you come to *S. Benedetto*, a large village in the dutchy of *Mantua*, remarkable for a fine abbey of *Benedictins*, where the king of *Sardinia* had his head-quarters in the year 1734.—*Mantua* is the next place you come to, a famous city, of which we have given a description, p. 123. The rest of the places marked in the route are all villages as far as *Roveredo*. A little way from *Valona* you pass through *Chiusa*, a small fort on the *Adige*, where the *Venetians* keep a garrison to guard the passage. Of *Roveredo* we have given a description in this volume, p. 113. and of *Trent* in the second volume, p. 348.

C H A P XV.

Journey from Rome to Milan, and from thence to Lucern in Switzerland.

THERE are two different routes from *Rome* to *Milan*, the first by *Genoa*, and the second by *Bologna*. The route from *Rome* to *Genoa* has been already given in the thirteenth.

teenth chapter of this volume, p. 416, and that from *Genoa* to *Milan* the reader may find in p. 121, which gives the route from *Venice* to *Genoa* by the way of *Milan*. We have therefore only to conduct our traveller from *Rome* to *Milan* by the way of *Bologna*; beginning from *Bologna*, because the route from *Rome* to this city is to be found in chap. X. p. 303, retrograding as far as *Bologna*.

English miles from one place to another.	BOLOGNA		English miles from Bologna.
10	<i>Samoggia</i>	12	
10	MODENA	24	
8	<i>Marzia</i>	32	
8	REGGIO	40	
10	<i>S. Ilario</i>	50	
10	PARMA	60	
10	<i>Borgo S. Donnino</i>	76	
10	<i>Fiorenzuola</i>	92	
8	PIACENZA	100	
8	<i>Zurlesco</i>	108	
10	LODI	118	
10	<i>Marignano</i>	128	
10	MILAN	138	
12	<i>Barlassina</i>	150	
12	COMO	162	
8	<i>Lugano</i>	170	
16	<i>Bellinzona</i>	186	
8	<i>Glornigo</i>	194	
8	<i>Airola</i>	202	
8	<i>Ortera</i>	210	
12	ALTORF	222	
16	LUCERN	238	

Remarkable Places in this Journey.

SETTING out from *Bologna* you travel *Samoggia*, twelve miles till you come to *Samoggia*, a village half-way between *Bologna* and *Modena*.
Proceeding

The GRAND TOUR.

Proceeding two miles further, you come into the territory of *Castel Franco*, near the confines of the *Modenese*, a considerable fort built by pope *Urban VIII.* for the defence of the Ecclesiastical State. Here you pass the river *Panaro*, and enter into the territory of *Modena*, and soon after you arrive at

I. MODENA.

Modena.

Modena is the capital of the duchy of that name, in E. long. 11. 20. lat. 44. 45. This city is situated upon a canal betwixt the *Panaro* and *Serchia*, in a pleasant fertile plain, built out of the ruins of the antient *Mutina*, which stood in this neighbourhood. It is surrounded by a wall of no great strength, but the citadel is capable of making some defence. The streets are generally narrow and dark, with little low piazza's before the houses, which are but indifferently built in comparison to most cities in *Italy*. The town is neither large nor populous, nor has it any great trade, considering it stands in one of the most fruitful spots in *Italy*. The inhabitants are particularly famous for making of masks. It is the see of a bishop suffragan to *Bologna*, and the residence of the duke. The cathedral, dedicated to *S. Geminiano*, is a pretty good building, remarkable for two excellent pictures of *Guido*, and for the famous *Secchia Rapita*, on which *Tassoni* has wrote so agreeable a poem. The other religious places most deserving of notice are the *Jesuits* college, and a monastery of *Benedictins*. The duke's palace is a magnificent building, in which there are several rich apartments; a considerable library, as well in printed books as manuscripts, of which the learned *Muratori* was late librarian; and a very rich gallery of paintings. Of these the principal are, half a figure and a head by *Leonardo*

Leonardo da Vinci: A ritratto of *Raphael*, and two heads by *Andrea del Sarto*: Ten pieces by *Giulio Romano*: A head by *Giorgione*: Four beautiful pictures by *Titian*: The marriage of *Cana in Galilee*, and the coming of the *Magi*, with two other pictures, by *Paolo Veronese*: A famous and much-admired night-piece, by *Correggio*, and several other pieces by the same master: Two pictures by *Tintoret*: Two by *Giacomo Bassano*: A picture and a ritratto, by *Parmeggiano*: several pieces by the *Caracci's*, *Guido Reni*, and others. The *Camera de Specchi*, and the antiques, are also deserving of notice. The present duke of *Modena* is *Francis Maria d'Este*, born July, 1698; he succeeded *Renard d'Este*, duke of *Modena*, in December, 1737, and married the princess *Charlotte*, daughter of *Philip II.* duke of *Orleans*, by whom he has issue the prince of *Modena*, married in 1741, to the princess of *Massa Carrara*, and several other children. He is absolute in his dominions, and his yearly revenue is said to amount to upwards 100,000*l.* per annum.

II. REGGIO.

Reggio is a city of *Italy*, in the dutchy of *Modena*, in E. long. 11. lat. 44. 45. This city is called *Regium Lepidi* to distinguish it from *Regium Julium* in *Calabria*; it lies in a pleasant plain and fruitful soil, surrounded with a wall, and defended by a strong citadel, at an equal distance from *Parma* and *Modena*. It is a populous town, better built than *Modena*, subject to the same prince, on the antient *Via Æmilia*. Its churches, palaces, and public buildings, have nothing extraordinary for *Italy*, but would make a good figure in any other country. *Reggio* is the see of a bishop suffragan of *Bologna*. In the cathedral there is a picture of the blessed virgin,

virgin, with some other saints, by *Guido Reni*; a picture of *S. George*, and another of *S. Catharine*, by *Annibal Caracci*; and the visitation of *S. Elizabeth* by *Guercino*. In the sacristy there is a picture by *Lud. Caracci*. In the little church of *S. Joseph*, there is a picture of our Saviour, by *Guido Reni*. At *S. Rocco* there was a famous picture of that saint by *Annibal Caracci*, which is now in the duke of *Modena's* palace. At the confraternity of the *Cross* you see the imprisonment in the garden, by *Guercino*; the *Annunciata*, a fine picture, by *Annibal Caracci*; and another by *Guercino*. The chief trade of the inhabitants is in spurs, and works of ivory and wood.

Parma.

*Borgo S.
Donnino.*

Fiorenzuola.

Eight miles from *Reggio*, you pass over the river *Lenza* on a bridge, and then you enter on the other side, into the dutchy of *Parma*. The country is level, and you meet with a great deal of pasture ground, whereas about *Bologna* and *Modena* it is all ploughed land. From the bridge of *Lenza* you perceive the city of *Parma*, at a considerable distance, because of the wideness and straightness of the road, which discovers its lofty spires. We have given a description of *Parma*, p. 126. From *Parma* you proceed to *Borgo S. Donnino*, antiently called *Julia Fidentia*, a small town in the dutchy of *Parma*, situated in the territory of *Buffetto*, and the see of a bishop suffragan of *Bologna*; it has a college newly built without the gate of *Parma*. From thence you advance to *Fiorenzuola*, a borough situated on the *Via Emilia*, near the little river *Larda*; here is a famous abbey of *Cistercian* monks.

III. P I A C E N Z A.

Piacenza.

Piacenza is a city of *Italy*, in the dutchy of *Parma*, in E. long. 10. 25. lat 45. This is a large

large handsome city whose name is derived by some from its pleasant situation, in a fruitful plain, on the *Via Æmilia*, about half a mile from the *Po*. 'Tis the see of a bishop suffragan of *Bologna*, and has a university, but of no great fame. It is defended by a wall, and a strong citadel, and is reckoned about three miles in circumference, so that it is somewhat bigger than *Parma*. The houses are low but prettily built; the great street, called the *Stradone*, is in a direct line and equal breadth, with a foot-way fenced with posts on each side like *London*, and is about 3000 feet long. The houses are generally built of brick, and some of them prettily painted. The cathedral is an old structure, but well adorned within. The duke of *Parma*, who is sovereign of *Piacenza*, has a palace in this city, built by *Vignola*. The principal paintings in *Piacenza* are, in the cathedral, a picture of *S. Alexis* on an altar near the choir, by *Lanfranco*; and the chapel of *S. Conrad*, painted by the same hand: In the same church *S. Martin* giving part of his cloke to the poor, by *Lewis Caracci*. In the church of *S. Sixtus*, belonging to the *Benedictines* the picture in the choir, which represents the blessed virgin and her son, is a beautiful piece by the great *Raphael*. In *S. Nazario*, the first altar, going in at the great door on your left hand, has a picture of *S. Michael* by *Lanfranco*. At *S. Andrew's*, in the first chapel near your left-hand, you see a picture of the *Madonna di Reggio*, with some other saints, by the said *Lanfranco*. In the church of *Madonna di Piazza*, belonging to the *Servites*, the third chapel on your left-hand, as you enter the great door, is all painted by *Lanfranco*. In the church of *Madonna di Campagna*, there are several pieces round the inside of the cupola, by *Giorgione*: In this same church, there

there are two chapels painted, one with the history of *S. Catharine*, and the other with a picture of *Christ*, as also the altar of *St. Augustin*, all by *Pordenone*: In the same church there is a fine picture of the blessed virgin, *S. Peter* and *S. Paul*, by *Paolo Veronese*. At the *Capuchins* there is a *Francis* by *Guercino*. The other chief curiosities of *Piacenza* are, a fountain said to have been erected by *Julius Cæsar*, and the equestrian statues of the famous general *Alexander I.* duke of *Parma* and *Placentia*, and of his son *Ranuccio*, both in the great square. In the palace of *Scotti*, there are a great many fine pictures by *Lanfranco*, who had been a page in their family, and among the rest the rape of *Helen*, the taking of *Troy*, the blessed virgin, and *St. Francis*. The trade of this city consists chiefly in their cheese, as at *Parma*, these cities being surrounded with the richest pasture grounds in *Italy*; though the greatest part of what we call the *Parmesan* cheese is made, as we have already observed, in the dutchy of *Milan*, and particularly at *Lodi*. Without the walls, which are washed by the rivers *Trebbia* and *Po*, you see a large seminary or college, magnificently erected by cardinal *Alberoni*, a native of this city, but considerably hurt by the modern *Goths* in the last war. Towards the north of this city is the mouth of the river *Trebbia*, famous for the victory which *Hannibal* obtained over the *Romans*.

Bobio.

To the left are the *Apennine* hills, where it would be worth while to take an excursion to see *Bobio*, an old town belonging to the dutchy of *Milan*, situate on the river *Trebbia*, on the borders of the dutchy of *Parma*, and the republic of *Genoa*, from which last city it is distant 35 miles. Here is a very antient monastery founded by *S. Columbanus*, a *Benedictine* abbot, containing a great many remarkable antiquities, some of which

which are in the subterraneous grottos mentioned by *Ughellus*, and others in the sacristy. Here you may observe among other curiosities, the back part of a silver cross, on the top part of which there is an agate carved with *Isis* and *Serapis*, and on one side, a priest of *Isis*, with the sistrum, and the hand stretched out in the form of giving a blessing; on the other two sides, one of the gems has no intaglio, and the head on the other is supposed to be some emperor's.

From *Placentia* you may likewise take a tour to *Cremona*, *Mantua*, *Brescia*, *Bergamo* (if you have not already seen those places) and so round to *Milan*. But to go the direct road to *Milan*, you pass the *Po*, and come to *Zurlesco*, a village, and from thence to the town of *Lodi*, already described, pag. 143. Between *Lodi* and *Marignano* you pass the little river *Muzza*. *Marignano* is a pleasant village, where *Francis I.* obtained a complete victory over the *Swiss*. Here you pass the little river *Lambro*, and the next place you come to is *Milan*, already described, pag. 144.

Those who have a mind to go from *Milan* to *Germany*, by the way of *Trent*, must take the following route. From *Milan* you go by water to the village of *Canonica*, which is eighteen miles distant, and you pay eighteen soldi for your passage. From *Canonica* you go to *Orian*, a village five miles further, where you pass the river *Serchia*, and enter into the state of *Venice*. From thence you proceed to *Grifalva*, a village three miles further; and thence to *Pallazolo*, a pretty little town six miles further, in the territory of *Brescia*, with a bridge over the river *Oglio*. The next place you come to is *Coccai*, a village ten miles further; and thence you proceed ten miles further to *Brescia*, a city described in this volume, pag. 160. The next place you come to is *Ponte di S. Marco*, an inn, ten miles from *Brescia*:

Brescia: from thence you proceed to *Desenzano*, a pleasant little town ten miles further, situated in a fine plain on the lake of *Gardia*. Leaving *Desenzano* you go to *Riva di Trento*, a borough twenty-five miles further, from whence you have twenty-eight miles to *Trent*. But to continuing your journey to *Lucern* from *Milan*, you proceed to

IV. Como.

Como.

Como is a town of *Italy* in the dutchy of *Milan*, in E. long. 9. 35. lat. 46. 'Tis a strong populous town, situated in a fine fruitful plain, at the south end of the lake of that name, which was antiently called *Larius Lacus*. It is said to have been built by the *Gauls*, and is now the see of a bishop suffragan to *Aquileia*. It is pretty well built, and is the birth-place of *Pliny* the younger, and of *Paulus Jovius*, who was also bishop of this city. In the cathedral there are several good pictures. There are also a great many antient inscriptions scattered about the town and neighbouring territory, which were collected by *Benedict Zodio*, a native of this city. The bishop's palace is a handsome structure, as also *St. Anne's* hospital; there are likewise some good palaces of the nobility, as the *Giovi*, *Odescalchi*, *Volpi*, and particularly of the *Galli*, Dukes of *Alvito*. The neighbouring lake is about thirty miles in length and three in breadth; the river *Adda* runs thro' it.

Route from
Como to Lu-
cern.
Lugano.

From *Como* you proceed to *Lugano*, a small town of *Italy* in the dutchy of *Milan*, situated on the lake *Lugano*, in E. long. 9. lat. 46. It is the capital of a small bailiwick of the same name, containing about 100 villages, which were ceded to *Switzerland* by *Maximilian* duke of *Milan* in 1412, for assisting him against *France*, and are now reckoned a part of that country.

From

From *Lugano* you proceed to *Bellinzona* or *Bel-Bellinzona*, *lantz*, the capital of one of the *Italian* bailiwicks subject to *Switzerland*, situated near the north end of the lake *Lugano*, on the confines of the territory of the *Grisons*, in E. long. 9. lat. 46. It is a large, trading, and well-fortified town, but contains nothing worthy of a particular description. From thence you proceed to the *Valle Sipontina*, situated at the foot of those hills, which the *Italians* call the mountains of *S. Bernard*. Proceeding thence through *Glornigo* and *Airola*, villages situated on mountains of the same name, you enter into the district of *Betzelingen*, till you come to the foot of the frightful mountain, called *S. Godard*. This mountain is two miles high, and very dangerous in winter, because of the great heaps of snow and stones, which the violence of the winds rolls down the precipices. But the most hazardous part is the bridge, on the *Rufs*, called the bridge of hell, from the horrid noise the water makes as it tumbles from the rocks, and from the slipperiness of the bridge, which renders it difficult even to foot passengers, who are obliged to creep on all-fours, lest the fury of the wind should drive them down the rocks. 'Tis two miles to the bottom of this mountain, and thence you have about eight miles to *Altorf*.

Mount S.
Godard.

This is the capital of the canton of *Uri* in *Switzerland*, situated on the lake of *Lucern*, near the river *Rufs*, in E. long. 8. 30. lat. 46. 50. This town is not walled, but is notwithstanding very strong because of its difficult access, being surrounded with mountains, so that there is no coming to it except by the lake of *Lucern*, and the forementioned dangerous pass of mount *S. Godard*. It is pretty well built, and the streets neatly paved. There are a great many gardens and country-houses about it, which render it very pleasant. Their chief trade is from the courts of

of justice which are kept here; and, being a great thoroughfare for merchandize between *Switzerland* and *Italy*, they raise money by the duties on goods which pass thro' their country. At a neighbouring place called *Fiora*, you may go by water on the lake of *Lucern*, and arrive there in seven hours.

Lucern.

Lucern is the capital of the canton of *Lucern* in *Switzerland*, situated on the lake *Lucern*, to which it gives its name, and at the mouth of the river *Rufs*, in E. long. 8. 12. lat. 47. about twenty miles S. W. of *Zurich*, and forty miles E. of *Bern*. It is a neat elegant town, built in a plain, encompassed almost with mountains, and surrounded by a wall and other fortifications. The lake fronts the town, and upon the right hand there is a deep ditch. This lake is about twenty miles in length, and seven or eight broad. The town has a communication with the *Rhine* by means of the river *Rufs*, and is said to have taken its name from *lucerna*, a *lanthorn*, because of a light-house erected there in the night to direct vessels on the lake. There are four covered bridges over the river, the longest of which is 200 paces. The great church, which stands without the wall, is a very lofty structure, and is said to have one of the biggest organs in *Europe*. It has two steeples, an altar beautified with marble columns, and a fair cloister. The town-house and *Jesuits* college are stately structures, and the market-place is very spacious. *Lucern* is the chief of the catholic cantons, and the usual residence of the pope's nuncio and the *Spanish* ambassador. From *Lucern* you may go to *Basil*, by water, returning by the lake of *Lucern* to *Fiora*; embarking there, you arrive in two days at *Basil*, from whence you may descend the *Rhine* to *Holland*, or proceed to *Strasbourg*, and continue your tour to *Paris*.

The End of the THIRD VOLUME.

A P P E N D I X.

ORDER to be observed in visiting the Curiosities of ROME, according to the different *Rioni* or Wards of that City.

I. Rione di Borgo.

- 1 S. Peter's church
- 2 The Vatican palace
- 3 Castle S. Angelo, with the bridge
- 4 The fabrics of Mosaic work
- 5 The Zecca or Mint
- 6 S. Maria Transpontina
- 7 S. Maria della piet  in Campo Santo
- 8 Il palazzo dell' Inquisizione
- 9 Giardino Cesio
- 10 Giardino Barberino
- 11 S. Michel Arcangelo
- 12 S. Spirito in Saffia
- 13 Villa Barberina

II. Rione di Trastevere.

- 1 S. Onofrio
- 2 Palazzo Salviati alla Lungara
- 3 S. Maria, Regina C li
- 4 Palazzo Farnese, alla Lungara
- 5 Villa Pamfili
- 6 S. Pancrazio fuori delle mura
- 7 The fountain of Paul V. on mount Gianicolo
- 8 S. Pietro Montorio

- 9 S. Francesco, a ripa grande
- 10 La Dogana nuova di ripa
- 11 L'Ospizio di S. Michele a ripa grande
- 12 S. Maria dell' Orto
- 13 S. Maria in Trastevere
- 14 S. Maria della Scala
- 15 S. Cecilia in Trastevere
- 16 Villa Benedetti
- 17 Villá Corfini

III. Rione di Ripa.

- 1 S. Bartolomeo dell' ifola
- 2 S. Stefano alle carrozze, or Madonna del Sole
- 3 S. Maria Egizziaca, with Pilate's house
- 4 S. Maria in Cosmedin
- 5 S. Paolo fuori delle mura
- 6 S. Vincenzo e Anastasio alle tré fontane
- 7 S. Paolo alle tre fontane
- 8 Il monte testaccio
- 9 The pyramid of Cestius
- 10 Il Circo d'Antonino
- 11 S. Sebastiano alle Catecombe
- 12 S. Gregorio M. nel Monte Celio
- 13 S. Andrea in Monte Celio
- 14 S. Giovanni e Paolo
- 15 Villa Farnese nel Palatino
- 16 S. Maria Liberatrice
- 17 S. Teodoro
- 18 S. Anastasia
- 19 S. Giorgio
- 20 S. Giovanni Battista decollato
- 21 Palazzo Savelli, oggi Orfini
- 22 S. Sabina
- 23 S. Maria della Consolazione
- 24 S. Maria in Portico
- 25 S. Giovanni Colabita
- 26 Palazzo Savelli
- 27 S. Bartolomeo

28 Villa

- 28 Villa Cafali in Monte Celio
- 29 Villa Mattei

IV. Rione di S. Angelo.

- 1 S. Caterina de' Funari
- 2 Palazzo Mattei
- 3 Fontana di piazza Mattei
- 4 Il Seraglio degli Ebrei, viz il Ghetto
- 5 Palazzo Costaguti

V. Rione della Regola.

- 1 Il grand' Ospizio della Santissima Trinità
- 2 S. Francesco a Ponte Sisto
- 3 La fontana di Ponte Sisto
- 4 S. Girolamo della carità
- 5 Palazzo Farnese
- 6 Palazzo Pichini
- 7 Palazzo di Spada
- 8 Il sacro Monte della pietà
- 9 Il S. Spirito de' Napolitani
- 10 S. Barba
- 11 S. Maria in Monticelli

VI. Rione di Parione.

- 1 S. Lorenzo e Damafo
- 2 Palazzo della Cancelleria
- 3 S. Maria e S. Gregorio in Vallicella
- 4 La Statua di Pasquino
- 5 La piazza Navona
- 6 S. Agnese in piazza Navona
- 7 Palazzo Pamfili in piazza Navona
- 8 Palazzo Orfini, già de' duchi di Bracciano
- 9 S. Maria dell' Anima
- 10 Palazzo de' Massimi
- 11 Palazzo di Pio

VII. Rione di Ponte.

- 1 S. Giovanni Battista de' Fiorentini in Strada Giulia
- 2 Palazzo Sachetti
- 3 Palazzo Lancellotti
- 4 S. Maria della pace
- 5 Palazzo Altemps
- 6 S. Apollinare, or Collegio Germanico
- 7 S. Agostino
- 8 S. Maria all' Orto
- 9 Banco dello Spirito Santo
- 10 S. Maria del suffragio
- 11 Palazzo di Pallavicino

VIII. Rione di Trevi.

- 1 S. Maria della vittoria
- 2 S. Sufanna
- 3 Palazzo Barberino alle quattro fontane
- 4 Il palazzo Pontificio al Monte Cavallo
- 5 SS. Apostoli
- 6 Palazzo del Contestabile Colonna
- 7 Palazzo Ghigi a Santi Apostoli, and another nel Corso
- 8 Palazzo Pamfili nel Corso
- 9 L'Accademia di pittura del ré di Francia
- 10 S. Nicolo di Tolentino
- 11 Villa Ludovisi
- 12 La Fontana di Trevi
- 13 S. Vincenzo ed Anastasio
- 14 La Chiesa della SS. Concezione de Frati Capucini
- 15 Il palazzo di Caroli al Corso
- 16 Il palazzo del principe Carignano al Corso
- 17 Il palazzo di Gualtieri
- 18 Forum Nervæ
- 19 Templum Minervæ

IX. Rione

IX. Rione di Colonna.

- 1 Villa Borghese, fuori di porta Pinciana
- 2 Collegio Urbano di Propaganda Fede
- 3 S. Andrea delle Fratte
- 4 S. Silvestro in Capite
- 5 Palazzo Verospi nel Corso
- 6 Palazzo Chiffo al Corso
- 7 Curia Innocenziana
- 8 La dogana nuova di Terra
- 9 Il Seminario Romano
- 10 S. Maria ad Martyres, *i. e.* La Rotonda
- 11 Colonna di M. Aurelio nella piazza di Colonna
- 12 Colonna Antonina di Monte Citorio
- 13 Curia Antonini Pii
- 14 S. Maria in Via

X. Rione di Campo Marzo.

- 1 S. Ambrogio e Carlo de' Lombardi
- 2 Palazzo Gaetani al Corso
- 3 S. Trinità de Monti
- 4 Piazza di Spagna
- 5 Villa di Medicis
- 6 La Chiesa di Gesù e Maria al Corso
- 7 S. Giacomo degl' Incurabili
- 8 S. Maria de' Miracoli
- 9 S. Maria di Monte Santo
- 10 S. Maria del popolo
- 11 La piazza del popolo
- 12 Fontana d' acqua acetosa
- 13 Il nuovo porto di ripetta
- 14 Palazzo Borghese
- 15 Collegio Clementino
- 16 Villa Cesi
- 17 Villa del papa Giulio III.
- 18 Villa Giustiniani
- 19 Mausoleo d' Augusto

XI. Rione di S. Eustachio.

- 1 Palazzo Giustiniano
- 2 S. Luigi de' Francesi
- 3 Palazzo del Gran Duca di Toscana
- 4 S. Giacomo de' Spagnuoli
- 5 La Sapienza
- 6 S. Andrea della valle

XII. Rione della Pigna.

- 1 S. Ignazio
- 2 Il Collegio Romano
- 3 S. Maria Sopra Minerva
- 4 La Chiesa del Gesù
- 5 Palazzo Altieri
- 6 S. Marco
- 7 Palazzo del Duca Strozzi

XIII. Rione di Campitello.

- 1 Il Campidoglio
- 2 S. Maria d' Ara Caeli
- 3 S. Maria in portico in Campitelli
- 4 S. Giuseppe de' Falegnami
- 5 S. Pietro in Carcere
- 6 S. Luca in S. Martina
- 7 S. Adriano in Campo Vaccino
- 8 S. Lorenzo in Miranda
- 9 S. Cosma e Damiano
- 10 Villa Farnese
- 11 S. Maria Liberatrice
- 12 Il Coliseo, *i. e.* Amphitheatrum T. Vespasiani
- 13 La Meta Sudante
- 14 L'arco di Constantino Magno
- 15 L'arco di T. Vespasiano
- 16 L'arco di Sep. Severo in Foro Romano
- 17 L'arco di Sep. Severo in Foro Boario
- 18 Il Lago di Curtio

19 Tem:

- 19 Templum Antonini in S. Lorenzo in Miranda
- 20 Templum Pacis
- 21 Circus Maximus
- 22 Cloaca Maxima
- 23 S. Anastasia

XIV. Rione de' Monti.

- 1 S. Maria Nuova e S. Francesca Romana, *i. e.*
Templum Solis & Lunæ
- 2 S. Maria in Domenica
- 3 Villa Mattei alla navicella
- 4 S. Stefano Rotondo
- 5 S. Giovanni Battista e Giov. Evangelista in fonte
- 6 Basilica di S. Giovanni Lateranense
- 7 Palazzo Lateranense
- 8 SS. Salvatore alle Scale Sante
- 9 S. Croce in Gerusalemme
- 10 S. Lorenzo fuori delle mura
- 11 S. Bibiana
- 12 S. Clemente
- 13 S. Andrea in Portogallo
- 14 S. Maria de' Monti
- 15 S. Pietro in Vincoli
- 16 S. Silvestro e Martino alli Monti
- 17 S. Prassede
- 18 S. Antonio Abbate
- 19 S. Maria Maggiore
- 20 S. Pudenziana
- 21 S. Domenico e Sisto
- 22 Villa Aldobrandina
- 23 S. Caterina di Sienna a Monte Magnanapoli
- 24 S. Domenico a Monte Magnanapoli
- 25 La Colonna Trajana
- 26 Palazzo Mazarino a Monte Cavallo
- 27 S. Andrea de' PP. Gesuiti
- 28 S. Anna alle quattro fontane
- 29 S. Carlo alle quattro fontane
- 30 Il Giardino Ghisio nella Via Felice
- 31 Villa Montalta
- 32 S. Maria degli Angeli alle terme Dioclesiane
- 33 S. Agnese

- 33 S. Agnese fuori di Porta Pia
- 34 S. Costanza fuori di Porta Pia
- 35 Fontana alle terme Dioclesiane
- 36 S. Bernardo alle terme Dioclesiane
- 37 Palazzo Albani alle quattro fontane
- 38 Villa del marchese Costaguti vicina a Porta Pia
- 39 Villa Patrizia
- 40 Villa Strozzi

ORDER to be observed in visiting the Curiosities of FLORENCE.

- 1 S. Maria del Fiore, or the Dome
- 2 Il Campanile
- 3 Il Battistero di S. Giovanni Battista
- 4 Il Palazzo del March. Riccardi
- 5 S. Marco
- 6 L'oratorio dello Scalzo
- 7 Le Stalle de' Cavalli di maneggio, &c.
- 8 Il Giardino de' Semplici
- 9 Il Seraglio de' Lioni
- 10 La Statua di Ferd. alla piazza dell' Annunziata
- 11 Lo Spedale degl' Innocenti
- 12 La Chiesa dell' Annunziata
- 13 S. Maria Maddalena de' Paz.
- 14 S. Ambrosio
- 15 S. Croce
- 16 L'oratorio di S. Filippo Neri
- 17 La Badia Fiorentina
- 18 Il palazzo del Duca di Salviati
- 19 S. Pietro Maggiore
- 20 S. Maria Nuova col suo Spedale
- 21 S. Lorenzo
- 22 La Basa di S. Lorenzo
- 23 S. Maria Novella
- 24 La Chiesa d'ogni Santi
- 25 Il palazzo Corsini

- 26 Il palazzo de' Strozzi
- 27 La colonna di Granito alla piazza i S. Trinitá
- 28 Il ponte della Trinitá
- 29 La fabrica degli Uffizii
- 30 La galleria ducale
- 31 La Fonderia
- 32 Il Corridore coperto
- 33 Il palazzo Vecchio
- 34 La Loggia
- 35 La Fontana
- 36 La Statua di Cosmo I.
- 37 Il palazzo Uguccioni
- 38 La Chiesa d' Orsammichele
- 39 Il Mercato Vecchio
- 40 Il Ghetto
- 41 S. Michele Berteldi
- 42 Il gruppo del Centauro
- 43 S. Maria Maggiore
- 44 Il Mercato Nuovo
- 45 Il ponte Vecchio
- 46 Il ponte alle grazie
- 47 S. Felicitá
- 48 Spirito S.
- 49 Palazzo de' Pitti
- 50 Giardino di Boboli
- 51 La Cittadella di S. Giovanni Battista
- 52 S. Felice in piazza
- 53 S. Spirito
- 54 Il Carmine
- 55 Li Monaci Cisterciensi
- 56 Il ponte alla Carraia
- 57 La Porta Romana
- 58 La Villa Imperiale

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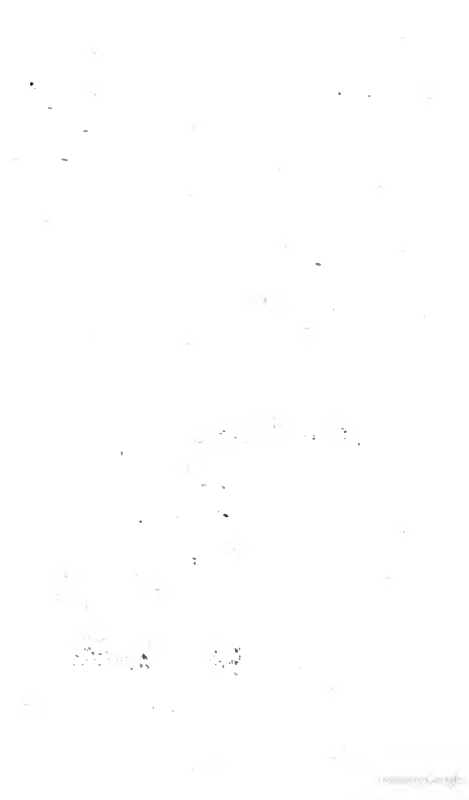
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The End of the Third Volume.





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